

# ENGLISH STUDIES

EDITED BY

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## Prologue.

The publication of *English Studies* calls for a few words of explanation. It is a new periodical, but at the same time a continuation of one that has been in existence for two years — The Student's Monthly. While emphasizing this continuity, we believe that it will be evident that the change of name and the increase of staff imply a change of basis. The Student's Monthly may not have proved the impossibility of a journal supported and contributed to by A- and B-students independently from other and older students of English — it has certainly convinced those in charge of it that such a limitation is in reality impracticable and would be likely to do more harm than good. Instead of upholding the fiction of a *studentenblad* depending largely on adventitious aid, we preferred to reorganize the journal so as better to ensure its success and permanence.

The aim of the periodical in its reorganised form will be to stimulate the interest in English studies in Holland. These studies are now pursued privately or at the Universities, either with the purpose of qualifying for the A- and B-certificates or entirely for their own sake. The common interest in their subject of both classes of students, whether engaged in teaching or not, is taken as the basis of *English Studies*.

While *The Student's Monthly* was already in a fair way to overstep the boundary-line between what might be metaphorically called graduates and undergraduates, they have now joined hands on our staff, many of the former readily giving their support to a journal originally started by their juniors. The Universities where English is studied will be each represented by an A- or B-candidate, to keep continually in touch with every new generation of students; and thus far the old traditions will be carried on. Thus also the journal will remain a stimulus to self-expression, and what was two years ago defined as the aim of The Student's Monthly may be here repeated — "to bridge the chasm between the scientific periodicals and the absence of any opportunity for publication whatever."

The conditions under which English is studied in Holland will be brought within our purview and their development will be attentively watched. Nor is it impossible that some connection may be established with persons and institutions pursuing kindred aims in England, though this we do not hold essential. Such details of our plan will be dealt with as they occur; our general object will be to unite those interested in things English, without distinction of calling or status; and, more especially, those who wish to give expression to their interest. We believe that this purpose, as it differs from those of other publications dealing with the study of English, justifies the existence of the periodical of which the first instalment is now presented to the reader.

THE EDITORS.



## The Inns of Court.

The reader of many a modern novel, and of many a biography will have asked himself the question that was put to me some years ago by a fellow-student: How does a man become a barrister in England, and what are the Inns of Court? Indeed it was this question that induced me to attempt to convince students of English in this country that they cannot properly study English language and literature unless they study other sides of English life<sup>1</sup>). But at the time I could not answer the question, and even now I cannot point to any single book that gives the information required. Of course there are 'practical' guides to the Bar, and there are authoritative books on the individual Inns of Court, but neither of these kinds of books are the kind that a student of English requires. I believe, therefore, that I shall perform a useful, though humble, task in giving an outline of the organisation of the study of law in England, both in the past and at the presentday.

In his famous lectures, Blackstone, after discussing the value of the study of law for private gentlemen, answers the question how to become a barrister as follows<sup>2</sup>): "Admission to an Inn of Court, and the keeping of terms and attendance at some of the lectures delivered in each of the halls of these ancient societies, constitute the formal proceedings necessary to enable the student to be called to the bar. That he may be able to undertake and perform worthily the duties of a barrister, when he has achieved that honourable degree, the student cannot now do better than follow out what has for many years been the almost universal practice. He should become a pupil in the chambers of a practising barrister of reputation, where he may see and learn, in actual practice, the business of his intended profession. His tutor will direct his studies, and explain to him how to search out, and what is of more importance, how to apply the rules and principles of the law to the cases that are brought before him. This instruction with diligent study of the works of the principal legal authors and of the Reports of the Cases argued and determined in the different Courts, will assuredly enable the student to appear in court, when he is called upon to do so, with credit to himself, and satisfaction to those clients with whose interests he is intrusted." Blackstone has also something to say on the origin of the Inns of Court. He explains, with an absence of dates that would delight a schoolboy, that the study of the common law was excluded from the universities because these were wholly in the control of the clergy, who favoured the Roman (or civil) law. But when the Court of Common Pleas or Common Bench ceased to follow the king and were always held at Westminster, the "professors of the municipal law"<sup>3</sup>), who before were dispersed about the kingdom," came to London and formed an aggregate body. "In consequence of this lucky assemblage, they naturally fell into a kind of collegiate order; and, being excluded from Oxford and Cambridge, found it necessary to establish a new university of their own. This they did by purchasing at various times certain houses (now called the Inns of Court and of Chancery) between the City of Westminster, the place of holding the king's Courts, and the city of London, for advantage of ready access to the one, and plenty

<sup>1</sup>) See the outline in my article *The Study of English* in the sixth number of the *Student's Monthly* (1917).

<sup>2</sup>) The edition I quote from is by Kerr (1857), vol. I, p. 24.

<sup>3</sup>) i. e. common law.



of provisions in the other. Here exercises were performed, lectures read, and degrees were at length conferred in the common law, as at other universities in the canon and civil. The degrees were those of *barristers* (first called *apprentices*, from *apprendre* to learn), who answered to our <sup>1)</sup> bachelors: as the state and degree of a *serjeant*, *servientis ad legem*, did to that of doctor."

The scheme of study outlined by Blackstone cannot be called an ideal one even from a 'practical' point of view, but when one considers the condition of the English universities in the eighteenth century it is to be doubted whether the Inns of Court fell below their level. And the fact that the text of Blackstone was left unaltered in the edition of 1857 would seem to show that things had not altered much by that time <sup>2)</sup>. In the course of the nineteenth century, however, many changes were made, and the earlier history of the Inns was investigated. The chief of these publications are the following:

1. A Calendar of the Inner Temple Records, 1505—1714. Edited by F. A. Inderwick, Q. C. Three volumes. London: Sotheran, 1896—1901.
2. The Records of the Honourable Society of Lincoln's Inn. Black Books, 1422—1845. Four volumes. Lincoln's Inn. 1897—1902.
3. The Pension Book of Gray's Inn. 1567—1669. Edited by Reginald J. Fletcher, Chaplain of Gray's Inn. London. Stevens and Haynes, 1901.
4. Minutes of Parliament of the Middle Temple, 1501—1703. Translated and edited by C. F. Martin. Four volumes. London, Butterworth, 1904—5.
5. Six Lectures on the Inns of Court and of Chancery. Macmillan, 1912.
6. W. B. Odgers. History of the Four Inns of Court: in the Essays in Legal History, ed. Vinogradoff. Oxford 1913.

It is not my business to criticize these books, but it will be useful for the reader to know that he will find the information he requires in the third and fifth books mentioned above; the last is little, if anything, more than a repetition of part of the fifth, and seems to have got into the collection of scholarly essays, read before the International Congress of Historical Studies held in London in 1913, by some mistake of the organizers. The result of the work embodied in these books is that we are able to form some idea of the origin, development, and present function of the Inns of Court, and of the history of the legal profession in England.

Before I attempt to give an outline of the history of the Inns of Court, with which the history of the professions of barrister and solicitor is inextricably bound up, I must explain the name: *Inns of Court*. For *inn* is here used in a sense that is unknown in modern English, although it was once a very common word in English universities. The word denoted a lodging-house or house of residence for students, what is now called a *hostel* <sup>3)</sup>. In 1877 the last inn, *New Inn Hall* at Oxford was incorporated with Balliol College, but apart from proper names the word had become obsolete long before that time. At present it is only found in the Inns of Court, for, as we shall see further on, the *Inns of Chancery* and the two *Sergeants' Inns* have also disappeared as such.

There are four Inns of Court: the Inner Temple, the Middle Temple,

<sup>1)</sup> The lectures were read in the university of Oxford.

<sup>2)</sup> The edition in note a reprint of Blackstone's original Commentaries, but the text was brought up to date where necessary, and these changes are marked in the text.

<sup>3)</sup> In present-day use the name *hostel* does not generally imply that the members are taught in the house (see Oxf. Dict. s. v.) it thus differs from a *college*. But the inns of court were really places of teaching as well as of residence.



Gray's Inn, and Lincoln's Inn. It is not certain that the two Temples were distinct societies from the beginning; this used to be the theory but no proof has been forthcoming, and the first mention that we find of them, seems to speak of two societies. It refers to a lease of land by the Knights of St. John of Jerusalem to certain professors and students of the law, about 1354. The Knights of St. John had obtained the land round the Temple Church, when, in the reign of Edward II., the order of the Knights of the Temple was dissolved. The part of the land that lay within the new City wall was leased for £ 10 a year; the part outside the wall (the *Outer Temple*) never belonged to the lawyers. The part inside was divided into the Inner and the Middle Temple. The Church was shared by the two societies. It is possible that there were buildings used by lawyers before this date, but no reference earlier than the fourteenth century has been found.

The history of *Lincoln's Inn* has been traced as far back as 1422 when the society is found in occupation of what had been the townhouse of the bishops of Chichester, who had used it since it was built, in 1227, by Ralph Neville, the bishop of Chichester. The history of the society of Gray's Inn has been traced back to the fourteenth century, but hardly anything is known about it before the fifteenth, when it was in possession of its present buildings.

The inns were really guilds; they were established when Edward I. decreed that there should be a certain number of "apprentices" of the law and attorneys in attendance upon the Courts of Common Law which had recently been permanently settled in London, instead of following the king's court. The reason for their origin given by Blackstone — that the study of the common law was excluded from the universities — may be among those that led to their establishment. Blackstone's statement also points to another fact: the inns were in their nature allied to the colleges of Oxford and Cambridge; they formed a kind of university, but one where special (not exclusive) attention was paid to the study of law. There was in the Inns of Court the same system of discipline, of celibate life, of a common hall, of residence in community, and of compulsory attendance at the services in the chapel. The students were sons of the wealthier classes, and the expense of living in the Inn was great. The gentlemen of the Inns of Court belonged to the Court of the king, hence their name. Besides the four Inns of Court there were ten lesser Inns, called *Inns of Chancery*. In the time of Sir John Fortescue (end of the 15<sup>th</sup> century) these Inns of Chancery were in a flourishing condition. He says that in each there were "an hundred students at the least; and, in some of them, a far greater number, though not constantly residing. The students are, for the most part, young men.... After they have made some progress there, they are admitted into the Inns of Court, properly so called...." <sup>1)</sup>

In the Inns of Chancery resided the *Clerks of the Chancery*, who prepared the writs for all the royal lawcourts, and the younger apprentices who copied these writs and thus acquired some practical knowledge of their future profession.

At an uncertain date, <sup>2)</sup> the Inns of Court succeeded in excluding from their membership attorneys and solicitors who were educated together with the other members of the legal profession. It seems that the attorneys and solicitors retired to the Inns of Chancery, but by the eighteenth century these had practically ceased to exist as places of education.

<sup>1)</sup> *De Laudibus Angliae*, quoted Quarterly Rev. vol. 209.

<sup>2)</sup> Perhaps as early as the sixteenth century, for *Stow* says that in the Inns of Chancery "there live and common together attorneys, solicitors, and clerks belonging to the courts, as well of mere and strict law as of equity and conscience."



The Inns of Court were and are the only authority that has the power to make men barristers, to call men to the Bar, just as a University can grant degrees.<sup>1)</sup> It is not known when or how the Inns obtained this power; the only formal document concerning the relation between the Crown and the Inns is a grant of a patent on August 13, 1608, by James I to the Benchers of the Inner and Middle Temple. But, however acquired, the exclusive right of the Inns to call men to the Bar, and to disbar them, is acknowledged to belong to the governing bodies of the Inns. It is rather curious that a private association should have this right, especially when we consider that the Crown is bound to select its judges from the barristers.

It may not be superfluous to mention that the Inns are independent of each other as well as independent of the Crown. They are like the university colleges in this respect; they also resemble the colleges in the organisation of their government. This is carried on by the *Masters of the Bench* presided over by a *Treasurer*. The latter is elected, and holds office for one year. The Benchers are selected from the members of the Inn by co-option; they must be of ten years' standing i.e. they must have been barristers for ten years. The Inns also resemble the university colleges by having a vocabulary of their own. The meetings of the Benchers have different names in the different Inns: in the Inner Temple a meeting is called a *Bench Table*, or if it is for some specially solemn function, a *Parliament*; in Gray's Inn an ordinary meeting is a *pension*, a solemn one a *cupboard*. The proposal for the admission of a student must be made by a Bencher; the decision is made by the Bench Table. The latter also calls men to the Bar, again on the motion of one of the Benchers.

The standard of admission to the Inns has naturally varied a good deal in the course of the centuries that have passed since their establishment. It can hardly have been very high when a boy of 12 was admitted, as in the case of Sir Philip Sidney. Jeremy Bentham was also admitted at a very early age, fifteen if I remember rightly, but then Bentham was a precocious genius, and his admission cannot be held to prove anything against the standard of admission.

The course of study varied much, and it is not easy to obtain exact information on this subject which does not easily lend itself to picturesque description and is therefore apt to be put into the background, especially by English writers, who if not above 'plodding' in practical life, feel at least that such a thing cannot very well be mentioned in society. In the sixteenth century Nicholas Bacon describes the methods of instruction adopted at Gray's Inn. "There were moots in term time, and then on the first Monday in Lent, and the first Monday after Lammas there began the learning vacations. In term time there were moots in which the Benchers were seated as judges, and an Outer Barrister and an Inner Barrister were assigned on each side as advocates<sup>2)</sup> An Outer Barrister of the Society stated a case and thereupon the Inner Barrister, who was the junior, stated, of course in Norman French, the appropriate pleading for the plaintiff, and the Inner Barrister who was on the other side stated the appropriate pleading for the defendant. Thereupon issue was joined and the two men who were the leaders, and were practising in anticipation of the time when they should

<sup>1)</sup> In the report of the Royal Commission on the Inns of Court in 1855 it was proposed to combine the Inns into a University.

<sup>2)</sup> A student after some years' study could qualify as an "inner barrister". After another seven years he might become an "outer barrister". Five years more might make him an "Ancient", who was qualified to practise in the courts at Westminster Hall.



take charge of people's interests in Westminster Hall, set to and conducted an argument before the Bench of the Society".

A very important part of the life of an inn were the "readings". No barrister could become a benchers unless he had satisfactorily performed his "reading", just as it was by "mooting" or disputing that a student could be called to the Bar. The reading seems to have been something like the public defence of theses by an aspirant to the doctor's degree. The reading was followed by a "feast" and this seems sometimes to have been the most important part of the transaction. It was even found necessary to limit the sum to be spent; at Gray's Inn it was £ 300, an enormous sum if one considers the value of money some two hundred years ago with its present value.

Life at the Inns was not all hard work even apart from the readers' feasts. The student of the history of the English drama has heard of the masks performed in the Inns; many references to masks are found in the pension-books of Gray's Inn. Indeed, some students became members of the Inns for the sake of their social advantages. Sir Walter Raleigh was admitted a student of the Middle Temple in 1575. He "desired to feel the pulse of things, and the Inns of Court were then the geographical and intellectual centre of London. He aspired to be a courtier, and to be a Templar was already half-way to Whitehall. His assertions in later life that he had read no law, which have been held to invalidate his footing in the Temple, only prove how well he chose his club".<sup>1)</sup>

Preparation for life at court was officially stated to be one of the duties of the Inns of Court in the seventeenth century. For this reason a mimic Court was held, at Christmas time, in the Middle Temple, and perhaps at other Inns. Descriptions of such a "Grand Christmas" are frequent in the times of Elisabeth and her successors. But the original meaning was lost sight of and it became a mere entertainment in later days. It was abolished in 1669.

Before leaving the history of the Inns of Court, a word must be said about a class of lawyers who were not members of them. These are the *serjeants*, the doctors of the common law as it were.<sup>2)</sup> But whereas in the colleges the doctors were the leading authorities, a barrister had to give up membership of his Inn of Court when he was promoted to be a serjeant. When a member thus left his inn, the chapel bell was tolled and the serjeant went to reside at one of the two serjeants' Inns, one in Fleet Street and the other in Chancery Lane. The serjeant wore a *coif* <sup>3)</sup>, originally a kind of white hood made of lawn, which completely covered the head in the same way, that a barrister's wig does now. It was afterwards represented by a white border of the wig. Over the coif was worn a black cap, afterwards represented by a small patch of black silk on the top of the wig <sup>4)</sup>. The *serjeants-at-law* were the only barristers allowed to practise in the Court of Common Pleas, up to 1846 <sup>5)</sup>. No new serjeants have been appointed after 1871. And the Inns were sold by the members. The King can now give the title of *King's Counsel* <sup>6)</sup>, originally held by the Attorney-General and the Solicitor-General only; but all barristers can plead before

<sup>1)</sup> Times, *Lit. Suppl.* 1-11, '18, p. 517.

<sup>2)</sup> Serjeants-at-law, or *servientes ad legem*, were the *King's* serjants or servants.

<sup>3)</sup> Hence a serjeant was said to "take the degree of the coif".

<sup>4)</sup> See Oxford Dict. s. v. *coif*.

<sup>5)</sup> According to *Jenks, A short Hist. of English law*, till 1834.

<sup>6)</sup> A King's Counsel has a right to wear a silk gown (whereas ordinary barristers wear a stuff gown), hence he is said, on appointment, to *receive* or *take silk*. A King's Counsel is also called a *silk*, plural *silks*: The retainer of some eighteen 'silks' and as many junior counsel. *St. James's Gazette* 1884. See Oxford Dict. s. v. *silk*.



all courts of law, or indeed of equity, for this difference has ceased to exist since the reorganisation of the higher lawcourts in 1875.

Before passing to the present organisation of the legal profession, it will be of use if I say a few words about another class of lawyers that has ceased to exist. It has been stated that the Inns of Court taught the common law, and thus prepared their students for practise in the courts of common law in London, and the assize courts in the provinces. But there were formerly, ~~in~~ in fact there still are, large provinces of human relations with which the ~~the~~ common law did (and does) not deal. To mention one, and also the most important of these provinces, the common law knew nothing of the laws of marriage and of testamentary dispositions. These matters were dealt with according to canon and civil (i.e. Roman) law, and by the ecclesiastical courts <sup>1)</sup>. The practitioners in these courts, the Ecclesiastical lawyers, were educated at the universities, especially at Cambridge. Indeed one of the Cambridge colleges, Trinity Hall, had been founded by William Bateman, bishop of Norwich, in the time of Edward III, as a school for Theology and Canon and Civil Law. The lectures on Canon Law were forbidden by Henry VIII, who in 1540 founded a Regius Professorship of Civil Law. The doctors of civil law <sup>2)</sup> now practised in the ecclesiastical courts. In 1568 Dr. Henry Harvey, Dean of the Arches <sup>3)</sup>, and Master of Trinity Hall, Cambridge, purchased and provided a house for the advocates practising in the ecclesiastical courts, to reside in together. Like the Inns of Court the society thus founded, Doctor's Commons, was a voluntary society. But the members of Doctors' Commons obtained the monopoly of pleading in the Church Courts of the Province of Canterbury. No one could become a member unless he was a doctor of civil law, either at Oxford or Cambridge, and the members were admitted to the Bar by the fiat of the Archbishop of Canterbury. About the time of the Reformation one of the ecclesiastical courts, the *Prerogative Court* was moved to Doctors' Commons. This court dealt with testamentary business when a man left property in more than one diocese.

Doctors' Commons <sup>4)</sup> belonged to Trinity Hall by a 99-year lease, but in 1768 Trinity Hall surrendered its lease of the buildings to the Dean and Chapter of St. Paul's, and the doctors, incorporated by George III, bought the estate for themselves. When the Ecclesiastical courts were abolished (1857) the doctors surrendered their charter of incorporation to the Crown, and obtained an Act of Parliament authorizing their dissolution and the sale of their property. The doctors, for the most part, became barristers. Many of them became Benchers of the Inns of Court.

It now remains to state as briefly as possible, the organization of the Inns of Court at the present-day, and the relation of barristers to the other branch of the legal profession: the solicitors.

The old division of the legal profession, into barristers and solicitors, dating from the thirteenth century <sup>5)</sup>, was vigorously attacked by Bentham, who called it absurd that one should have to apply for the help of a

<sup>1)</sup> At present these matters are settled by statute law, and dealt with by the ordinary courts, for I need hardly remind my readers that the ecclesiastical courts for what we should call civil causes have been abolished.

<sup>2)</sup> The doctors of civil law were laymen. The doctors of canon law had been ecclesiastics.

<sup>3)</sup> The ecclesiastical court of appeal of the Archbishop of Canterbury.

<sup>4)</sup> As in the case of the *Inns of Court*, the name of *Doctors' Commons* is given to the buildings as well as to the society.

<sup>5)</sup> Pollock and Maitland, *Hist. of English Law*, I, 190 ff.

barrister through a solicitor. But in spite of criticism it has been maintained to the present day. Barristers only are allowed to plead in the High Court of Justice, and its offshoots, the Assizes. Solicitors can plead in the County Courts, and manage people's business in the Court of Quarter Sessions, and some less important courts. The chief business of many solicitors, however, is and especially was the management of great estates. In 1880 Escott <sup>1)</sup> wrote: "The custom, which was once common, of placing estates in the management of county solicitors, is gradually falling into desuetude, though still very far from being obsolete." It is further the task of solicitors to draw up wills, to settle the execution of wills, and in general to do what a *notaris* does with us <sup>2)</sup>).

Before the Judicature Act of 1875 there were solicitors and attorneys. Solicitors were allowed to practise in the courts of equity, attorneys in those of common law. But the same people were attorneys and solicitors. The reader of *Pickwick* will remember Messrs. Dodson and Fogg, two of His Majesty's Attorneys of the Courts of King's Bench and Common Pleas at Westminster, and solicitors of the High Court of Chancery. Messrs. Dodson and Fogg were both attorneys and solicitors, making use of a statute of 1729 which allowed any duly qualified attorney to be sworn a solicitor, thus practically abolishing the difference.

Another example that there was no practical difference between the two names is to be found in the following passage from Trollope's *Last Chronicles of Barset* ch. 1: "I can never bring myself to believe it, John," said Mary Walker, the pretty daughter of Mr. George Walker, *attorney* of Silverbridge. Walker and Winthrop was the name of the firm and they were respectable people, who did all the *solicitors'* business that had to be done in that part of Barsetshire on behalf of the Crown, were employed on the local business of the Duke of Omnium who is great in those parts, and altogether held their heads up high, as provincial lawyers often do."

The same statute of 1729 prescribed five years' apprenticeship for attorneys and solicitors, under written articles, to a practising attorney or solicitor. In 1739 was formed a *Society of Gentlemen Practisers in the Courts of Law and Equity*. This was merged, in 1831, with other societies, in a body called the *Incorporated Law Society*, since 1903: *the Law Society*. This voluntary association, with some nine thousand members is to the solicitors what the Inns of Court are to barristers: it acts as the registrar, educator, examiner, and discipliner of present and future solicitors <sup>3)</sup>).

To become a barrister, it is still necessary to obtain admission to one of the Inns of Court. But this admission is chiefly a matter of form and of fees. Nobody can be called to the Bar unless he has kept a number of terms, in other words till he has been a member of his Inn for a certain number of years. But this keeping of terms is again a formal matter. Real residence is not required. A student is supposed to have kept his term if he has dined six times in Hall during the term. And those who are at the same time members of a recognized university need only eat three dinners. Thus an Oxford <sup>4)</sup> undergraduate can come up to London one Friday in

<sup>1)</sup> England I. p. 71.

<sup>2)</sup> A solicitor is thus a lawyer whose work is chiefly that of a *prokureur* and *notaris*. But *prokureurs* who are not at the same time barristers are now very rare in Holland; they represent a past state of the organization of the legal profession.

<sup>3)</sup> Jenks, *Hist. of Modern English Law*.

<sup>4)</sup> Blackstone was the first Vinerian Professor of Law in the university of Oxford.



time for dinner, and leave on Sunday after dinner, and he has kept a term<sup>1</sup>).

Both for admission and for Call to the Bar examinations must be passed as well as fees paid. Formerly these examinations were held by each Inn independently. The regulations for admission to the Inns have been consolidated; the same examining board tests the capacity of candidates who have not a university or similar qualification. But the Inn of Court requires satisfactory credentials before it will admit a student who has passed the examination. No one can compel them to admit a man, just as no one can compel them to call a student to the Bar. The authority to whom the Inns have delegated the duty of examining candidates for admission to the Bar is the *Council of Legal Education* constituted in 1852, on which each Inn has its representative. The chief authority in matters of legal etiquette is the *General Council of the Bar* which in 1894 succeeded the *Bar Committee* constituted in 1883. It is supported by the four Inns of Court, who are represented on it by sixteen members. It does not seem necessary to give details about the consolidated regulations, or the work of the Council of Legal Education. A great deal of information is to be found in the guides to the Bar of which *A New Guide to the Bar* by M. A. and LLB. (4<sup>th</sup> ed. Sweet and Maxwell, 1914) in probably a fair specimen.

E. KRUISINGA.

<sup>1</sup> For a description of a dinner in Hall, and lawyers in general, see Patterson, *The Story of Steven Compton*, 1913.

## Shelley-Translations.

The translating of poetry is an extremely difficult occupation, which, as a rule, is but inadequately recompensed by its results. Our more practical times gave us the expression: it does not pay, which, indeed, in more than only the lucrative sense, it does not. In Holland readers able to appreciate good poetry are scarce, but they may be supposed to understand the foreign languages well enough to be able to read the verse in the tongue it was felt, thought out and written down in. The more adventurous among them may light upon a fairly good translation now and then and appreciate it, but the majority will read and reread their favourite originals, and rightfully stick up for them. Language is a thing too deeply rooted in, too closely interwoven with man's conscious and unconscious feelings and thoughts that in translating it would not lose some of its passionate intention. For this reason it will always be advisable to read the original, if this enjoyment is anyhow possible. If otherwise, one should take care to get the best translation and never to forget that it is only a translation.

That translating out of a foreign language offers perplexing difficulties is a thing too well known to insist on it for any length of time. However, if we still must have translated poetry, let us be careful that the meaning of the poet's words should be rendered as faultlessly as possible; let us endeavour as best we can to imitate his style, metre and melody; and let us, finally, pay due attention to his words as words. A literal translation, therefore, may be a good translation, but it is not essentially good because literal. In this respect I slightly differ in opinion from Mr. Willem Kloos, who says that the only true principle in translating poetry is: "zich zoo streng mogelijk, ja allernauwkeurigst te houden aan dat wat de groote

dichter zelf inderdaad woordelijk schreef.”<sup>1)</sup> On the other hand I can no more subscribe to the words of the latest translator, in a small way, of some poetry of Shelley’s, who opines as follows: “Want niet door zijn woorden spreekt de dichter, maar door de gedachten en de ontroering: door de emotie, waarvan de “praal der woorden” slechts de kenbaarmaking is.” Though I shall not enter upon the austere philosophical problem whether thoughts can exist without words, I am sure that none of my readers can think of poetry without words; nor will they be unconscious of the fact that with a genuine poet the right word counts as much as the idea. The period of the “*de la musique avant toute chose*” cry may have outlived itself; but a cry of: “thought before everything,” has not yet been raised, and will not be raised before the death of true poetry. In the present case, as in so many other, the right principle will lie midway between the above-mentioned opinions: not too literal, nor too loose and self-opinionated. An example of the latter method is Mr. R. ter Laan’s translation of the opening-lines (the translator calls them: the Prelude) of Shelley’s *Alastor*.<sup>2)</sup> Has Mr. ter Laan succeeded in giving us Shelley in Dutch verse? Shelley is, essentially, a painter with words; and though “ineffectual angel” is a spiteful and unjust title given him by a poet of far less importance, we cannot deny that all his poetry is pervaded by a sort of mystic vagueness (or vague mysticism) which often wraps his ideas in a cloud. Emotion, sure, he had plenty of it; its outlet was the passionate flow of his rich verse, the impatient turnings and windings of his breathless sentences. This then should be translated; we should try to approach as closely as possible this richness of poetical paintings, this rapturous and sometimes rhapsodical utterance of the high ideals: freedom and beauty.

Though there are very good lines of Dutch poetry in Mr. ter Laan’s translation, I do not think he has approached this ideal translation, as I have just now tried to define it. His translation has in some points overshot the mark; from richness it has bulged out into swollenness; he has, which is a big fault, added to the contents, and he has, which is a still bigger fault, absolutely misunderstood the meaning of an entire passage. With regard to his adding to the contents I wish again to quote Mr. Kloos, who says: „Matigt zich echter iemand, die zelf geen dichter is, diezelfde vrijheid (he refers to Vondel’s poetical licence in his translations from Euripides) aan, als hij probeert, het werk van een zeer groot buitenlandsch kunstenaar in de taal zijner eigen landgenooten weer te geven, dan bezoedelt hij, om het eens krachtig maar juist uit te drukken, de nagedachtenis van den grooten dichter, die hem integendeel heilig moest zijn.” Now I do not mean to say that Mr. ter Laan is destitute of all poetical talents. But I wish to warn him against the fault of overrating his powers, and believing himself to have the same liberties as Vondel had. Before, then, trying to mend Shelley, Mr. ter Laan should suffer himself to be taught and mended, if needs be, by the great master. At the same time he should closely study the poet’s mother tongue so as to avoid misunderstandings and committing big blunders. The incriminated lines are the ff.:

II. 5—6

and even,  
with sunset and its gorgeous ministers,

<sup>1)</sup> Preface to P. B. Shelley, *Alastor of de Geest der Eenzaamheid*. Uit het Engelsch in Nederlandsche versen overgezet door Dr. K. H. de Raaf. Uitg. W. L. & J. Brusse.

<sup>2)</sup> Praeludium van Shelley’s *Alastor*, door R. ter Laan. Groot-Nederland, October 1918.

which are thus translated:

en d'avond, als het Licht in grootsche stoet  
van vrome dienaren wordt ingewacht,

which is, poetically, a rather nice translation, but diverges too far from the original to be tolerated.

ll. 11—13. If spring's voluptuous pantings when she breathes  
her first sweet kisses, have been dear to me,

are translated as follows:

Zoo 't hijgend verlangen  
der weelderige lente, als zij 't eerst  
haar zoete kussen ademt in de lucht  
m' ontroerden tot bewondering liefdevol,

which, but for the hiatus after "hijgend" are very sweet lines, but as a rendering of the English not quite so good. The very simple words: "have been dear to me," are rendered by the pompous: "m' ontroerden tot bewondering liefdevol," whereas the whole passage is in Dutch almost twice as long as in English. Although it is not in our appreciation of poetry to mete it out by the yard, we do not think it proper that simple ideas and expressions of the original author should be lengthened and drawn out into rather turbid descriptions. It is here the place to point to a phenomenon which presents a difficulty to the translator of English poetry, viz. the shortness of English words and the conciseness of English phrase as compared to their Dutch equivalents. It often is almost impossible to find a word, or to turn a sentence so that we can press the meaning of the original into a Dutch form of about the same measurements. This difficulty Mr. ter Laan has understood and avoided by lengthening a passage wherever he thought fit. It may also have been understood by Mr. de Raaf, who, however, has not had the daring of the younger translator, and has, consequently, often made a muddle of it. In this point I would, though hesitatingly, award the palm to Mr. ter Laan, who at any rate has escaped the danger of damming up that rapid flood of words, which is so peculiarly Shelleyan.

The big mistake Mr. ter Laan has made, a mistake which he certainly should have not made, is the rendering of ll. 33—37. The poet's words are:

Have I mixed awful talk and asking looks  
With my most innocent love, until strange tears  
Uniting with those breathless kisses made  
Such magic as compels the charmed night  
To render up thy charge....

The translation has:

(heb ik)

woorden van deemoed en der oogen beê  
vermengd met al mijn schuldellooze liefde,  
tot tranen, om dit wonder ongekend,  
en ademlooze kussen zulk geheimenis  
ontwaken deden, dat de toovernacht  
wel van uw diep mysterie spreken moest;

If the words: "om dit wonder ongekend", are a rendering of the English word: "strange", they stand criticised for the above-mentioned reasons. If they are an arbitrary addition of the translator, they can still less be tolerated.



But what is worse, the translator entirely missed the meaning of the pronoun *such(as)*, which led him into an altogether faulty rendering of the last three lines. Better, in this respect, is Mr. de Raaf's translation, which runs as follows:

(Heb'k)

Ontzagvol spreken en bevestigend blikken  
 Gemengd met mijn meest kinderlijke liefde  
 Tot vreemde trane' en ademlooze kussen  
 Verwekten die betoovering, die den nacht,  
 Bekoord, wel dwingt uw opdracht te vermelden...

This translation, though a little stiff, more exactly renders the meaning of the poet's words, and thus wins more than it loses in comparison with Mr. ter Laan's. "Ontzagvol spreken" is also a better equivalent for: "awful talk", than "woorden van deemoed"

It is not quite clear to me what reasons have led Mr. ter Laan to have his translation printed, where we possess the on the whole tolerably good translation of Mr. de Raaf. Surely, the latter does not lay great claims to the title of poet; but then he never commits the gross errors of his junior, riper as his critical judgment and humbler as his reverential love of the great poet make him. How very little of the poetical instinct Mr. de Raaf possesses, becomes manifest from such a simple line as the following:

He lived, he died, he sung in solitude,

which he renders thus:

Hij leefde, hij stierf, hij zong in eenzaamheid.

How infinitely more musical and altogether poetical would his translation have been, if the second *hij* had been left out and it had run:

Hij leefde, stierf, hij zong in eenzaamheid, .

to which the slight pause after 'stierf' adds an undefinable beauty.

The one great objection I have to Mr. de Raaf's translation is that it is generally too stiff and clumsy and often too intricate and heavy. Listen to this jolting passage, and you may judge for yourselves:

Zij sprak van wetenschap, van deugd en waarheid,  
 En goddelijke vrijheids hoge hope,  
 Gedachten, het dierbaarst hem, en poëzie,  
 Zij zelv' poëte.

And:

't Sprekende bloed onzegb're konde gaf,

and again:

Binn'in zeer plechtge kerke....

where only the word 'zeer' is Dutch.

Mr. Kloos no more recognises poetical talent in the translator than I do, though he praises the translation to an extent in which I dare not follow him. It is thus he continues the passage in his above-quoted essay: "Want het is toch een onmogelijkheid te noemen, dat een vertaler, die zelf in 't geheel geen dichter is, al is hij overigens nog zoo geleerd of ontwikkeld of handig, een stukje van de tekst eens grootmachtigen wereldkunstenars zóó zou kunnen veranderen dat die wijzigingen, door een talentlooze, ook maar in de verste verte den grooten dichter waardig zouden kunnen zijn. De Heer

de Raaf, die een wezenlijk-ontwikkeld en verstandig man is, heeft dit uit zichzelf, met zuiv'ren smaak begrepen, en dus gemeend, alleen datgene te moeten zetten in zijn Hollandsche tekst, wat Shelley zelf, in het Engelsch, schreef." In this genuine Klosian piece of criticism we cannot but regret the tolerant goodwill of a, by the grace of God, talented poet towards that humble individual, the learned lover of poetry. As applied to ourselves we should hardly escape considering it an insult. However, the poet-critic continues: "Ik kan hier, gelukkig, de verklaring geven, dat deze vertaling de beteekenisvolle zin en de schoonheid-in-het-groot van Shelley's verzen nergens een slag in het aangezicht geeft, neen, dat zij den tekst zoo woord-getrouw als maar mogelijk is, in *aangenaam vloeiende*, vaak zelfs fraai-klinkende verzen weergevende, den algemeenen lezer een zeer betrouwbare en genotvolle aanleiding kan wezen, om belang te gaan stellen in een der grootste dichters, die er ter wereld ooit hebben bestaan."

I regret to differ in opinion from Mr. Kloos as to the: "aangenaam vloeiende" of the Dutch verses; there is, in the whole translation, only one passage which deserves, in my opinion, the praise of: "fraai-klinkende verzen." It is the passage beginning at line 498:

Soms tijds viel ze  
Met hollen, donker-diepen toon op mos.  
Nu danste ze over de gladde kiezels  
En lachte in 't voorbijgaan, zooals kind'ren doen;  
Dan kroop ze door de vlakke in rustig dwalen,  
Weerspieglend ieder grasje en zwaren knop,  
Die over haar gerustheid nederbogen.

The reader that will take the trouble to compare these lines with the English will see that not only has the translator succeeded in rendering the exact meaning of the poet's words, but he has also skilfully caught in them the poetical spirit and the musical smoothness of the original. This is the highest praise a translator of Shelley's poetry can be awarded, for it is quite true what Kloos says: "Shelley's kunst is diep. Hij gaf zijn diepste inwendige wezen, dat uit gevoelde ziening en verzinnelijke gedachte bestond, weder in zijn werk, en dat wel op een zoo fijn genuanceerde wijze, even veelverscheiden van schakeering, als zijn binnenste Wezen zelf dat was.

Maar dit miljoenen-lijnige, duizend-tintige van Shelley's kunst, maakt het voor een vertaler niet gemakkelijk om fijn, precies, vooral in een door haar karakter van 't Engelsch zoo verschillende taal als onze Hollandsche, over te brengen wat de dichter inderdaad schreef."

Gutteling,<sup>1)</sup> whose translation of the Prometheus Unbound we will finally consider, differs from Kloos' opinion as to the difficulties caused by this many-colouredness of Shelley's art, though his estimation of that art runs parallel with that of Kloos. He calls Shelley's poetry: "een fontein, die zijn bekken overstroomt, een vulkaan van onberekenbare uitbarstingen", and later on he speaks of: "de rithmische vaart" of his verse, and: "de levende bewogenheid" of his voice. These qualities, he says, made his task easier. For: "Wie eenmaal Shelley's toon met den zijnen heeft weten te benaderen, en den geest van het werk goed verstaat, mag zich menige vrijheid veroorloven."

If, however, we consider the length of the poem and the great variety of metres as well as the fact that a large part is in rhymed verse, we wonder

<sup>1)</sup> P. B. Shelley, Prometheus Ontboeid. Vertaald door Alex Gutteling. Uitg. Wereld Bibliotheek.





In the depth of the deep,  
Down, down!  
Like veiled lightning asleep,  
Like the spark nursed in embers,  
The last look Love remembers,  
Like a diamond which shines  
On the dark wealth of mines,  
A spell is treasured but for thee  
[alone,  
Down, down!

We have bound thee, we guide thee;  
Down, down!  
With the bright form beside thee;  
Resist not the weakness,  
Such strength is in meekness  
That the Eternal, the Immortal,  
Must unloose through life's portal  
The snake-like Doom coiled under-  
[neath his throne,  
By that alone!

On closely comparing the original with the translation you will see that the licenses the translator has taken are indeed very small, and only serve to obtain as exact a resemblance of the stanza as possible. His independance is a quite different one from that of Mr. ter Laan, for nowhere does he add nor change unless it is urgently required. Indeed, the translator does approach Shelley's voice here, for which reason these few and small deviations must be granted him.

Another, and to my mind, still finer specimen is the Song of the Moon, Act IV, lines 450—494. Here they are:

As in the soft and sweet eclipse,  
When soul meets soul on lovers' lips,  
High hearts are calm, and brightest  
[eyes are dull;  
So when thy shadow falls on me,  
Then am I mute and still, by thee  
Covered; of thy love, orb most  
[beautiful,  
Full, oh, too full!

Thou art speeding round the sun  
Brightest world of many a one;  
Green and azure sphere which [shinest  
With a light which is divinest  
Among all the lamps of Heaven  
To whom life and light is given;  
I, thy crystal paramour  
Borne beside thee by a Power  
Like the polar Paradise,

Naar het diepst van den kolk,  
Daal, daal!  
Als bliksem in slaap in een wolk,  
Als de in kolen gekoesterde vonk,  
Als, door Liefde herdacht, de laatste  
[lonk,  
Als van een edelen steen de schijnen  
Op den donkeren rijkdom der mijnen,  
Wordt een toover gezwegen, die  
[voor u zich vertaal' —  
Daal, daal!

Wij bonden, wij leiden u,  
Daal, daal!  
Met de held're gestalten bezijden u;  
Schuw niet dat ge ontkracht zijt:  
Zoo machtig is zachtheid,  
Dat de Eeuw'ge, de Onsterflijke,  
Door de poort van het Werk'lijke,  
Moet loslaten den Doem, die beneën  
[zijn troon slaapt in slange-spiraal,  
Alleen om haar!

Als in de eclips, teeder en zoet  
Wanneer de ziel een ziel ontmoet  
Op lieve lippen, hooge harten stil  
En helderste oogen wazig zijn, —  
Zoo, valt uw schaduw op mijn schijn,  
Ook ik, gestild, niet spreken wil,  
Door u bedekt, en van uw liefde, o  
[schoonste bol,  
Vol, al te vol!

Om de zonne spoedst ge u snel,  
Helderste wereld van 't heelal,  
Groen- en blauwe bol die straalt  
Met een licht waar geen bij haalt:  
Geen der lampen die de heem'len  
Licht en levensvol doorweem'len  
Komt uw god'lijkheid nabij.  
Ik, gedreven aan uw zij —  
Uw kristallen lief — door kracht  
Als des minnaarsoogen macht:





## The Death of Dorian Gray.

Mr. Joseph Gompers' note in the November issue of *The Student's Monthly* <sup>1)</sup> would seem to be based on a rather confused notion of the two phenomena in question. His suggestion to students therefore is of somewhat dubious value.

From what he says one gathers that the superstition that the destruction of the effigy of a person is fatal for the original, is perhaps the inspiring influence for *Dorian Gray*. He does not say so in so many words, but it is implicitly conveyed by his tentative remarks.

This we wish to contest.

To begin with, the manner of Dorian Gray's death does not agree with the superstition. And if there is any *objective* source at all to which we can attribute the inspiration of Dorian Gray, it is not the superstitious practice, as Mr. Gompers would have us believe, but Shakspere's Sonnets.

This superstition which belongs to that form of magic that has been termed homeopathic is as widespread as mankind itself. Even to-day its practice is not unknown in some parts of Wales. Nor is it alien to the uncanny Highlanders of Scotland. It has been observed in Brittany and among most of the Slav peoples. And in ancient Egypt, and among the Aztecs and Incas it was as common as it is to-day among the Pacific islanders for whom it is a sort of popular amusement.

Instances of it will be found in the writings of authors so different as Sir Walter Scott <sup>2)</sup> and the Abbé Alphonse Louis <sup>3)</sup> (Eliphas Levi), Andrew Lang <sup>3)</sup> and Dr. Hartmann <sup>4)</sup>, Frazer <sup>5)</sup> and Arthur Edward Waite <sup>6)</sup>, Abisher Crowley <sup>3)</sup> and Dr. 'Papus' <sup>3)</sup>. (Rossetti makes effective use of it in *Sister Helen*).

The superstition being as widely known as its practice is universal it is only probable of course that Wilde knew of it too. But on this probability alone one is not justified in assuming that it influenced Wilde to write

<sup>1)</sup> For those readers who do not possess a copy of the November number of the S. M. we reprint Mr. Gompers' note:

The mysterious dying of Dorian Gray in Wilde's wellknown novel-allegory "*The Picture of Dorian Gray*" may, perhaps, be connected with a very old superstition which believed that a person would die if his image or portrait was made away with.

So we read in Professor Carl Meyer's "*Der Aberglaube des Mittelalters*" (Bazel, 1884) p. 194, that when in the year 1066 the Archbishop Eberhard of Triers all of a sudden died on Easter-day, it was told that the Jews had bought from a priest the sacred waxen image that represented the prelate and that they had put it to fire during the feast. The melting away of the image was said to have been the cause of the Archbishop's death. (cf. also Brower, *Antiquitates Trevir. lib. XI. pag. 539*). Professor Meyer says that this belief also occurs often later on.

I know one more example: During the inquisitions in Spain it was the custom to burn persons *in effigie*, i. e. when one could not lay hold of a person accused of heresy, his image or portrait was burned and then it was believed that the person, represented by the image, would die.

I think that it would be very interesting for those who take Oscar Wilde as their "Special" to study superstition in connection with "*Dorian Gray*" and, in general, "Superstition in English Literature" would be a fine topic for an essay. Who of our B.-men is going to write one? I shall be very glad to help him, so far as it is in my power, with the part *Superstition*.

Amsterdam.

JOSEPH GOMPERS.

<sup>2)</sup> His book on Witchcraft.

<sup>3)</sup> I cannot give exact titles, as between me and these old friends there is still an inconvenient stretch of briny and reels of red tape.

<sup>4)</sup> Life of Paracelsus.

<sup>5)</sup> The Golden Bough (2 vols. on Magic).

<sup>6)</sup> His translations of Paracelsus' Latin Works on magic and alchemy.



Dorian Gray.\* Especially not if one takes the trouble to compare the two phenomena. Such a comparison will show that not only are they dissimilar but the very slight similarity that does seem to exist between them is so superficial as to be perfectly negligible as an inspiring factor in Dorian Gray. Yet it is on this negligible superficiality that Mr. Gompers ventures to base his advice.

In the case of the superstition an effigy is made to represent a certain person. It is then placed in running water, or a fire, or it is stuck full of flints or nails or broken glass. Or it is drawn and quartered. *And as the effigy wears or burns away, decays or is dismembered, the person whom it represents is supposed to undergo a like process.* Whilst in the case of Dorian Gray his picture painted by his friend ages and becomes marked with the lines of lust and perversity that should rightly brand the perennially youthful features of the original. He however remains as beautiful as when in the first of his dawning manhood he inspired his friend with his glowing beauty to create the pictorial masterpiece. Finally after living a life of criminal debauchery he murders his friend and goaded by the repulsive visage of his soul as reflected in the lines of his portrait, with the same knife that he stabbed the painter he makes as if to rip the canvas,\*\* but falls dead himself.

When his servants find him *not the picture but his own heart is pierced by the knife; not the face of his likeness but his own visage is branded by the marks of his lascivious career*, of his cruelty, lust and hypocrisy! And the picture *perfectly intact* represents the dead man as he appeared in the glowing bloom of his youthful beauty.

How these two entirely different phenomena can be looked upon as identical is not very obvious.

Mr. Gompers speaks of *Dorian Gray* as a novel-allegory and then immediately proceeds to treat the most allegorical part of all — the picture — as a hard and actual fact. If it is one it cannot be the other. One needs but little psychological insight to see that the picture is an allegory, a literary expedient, by means of which the author projects part of his hero's personality. It is an objectification of Dorian Gray's conscience, as is plain from his meditation prior to his death:

*'It had kept him awake at night. It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience'.*

And as he gripped the knife it was with the thoughts that *'It (the knife) would kill the past and when that was dead he would be free. It would kill his monstrous soul-life and without its hideous warnings he would be at peace'.*

The whole phantastic and tragic story was Wilde's peculiar way of portraying the selfsame spiritual struggle that is mirrored in the work of Spenser, Shakspere and Milton, of Shelley, Keats and innumerable others. It is the story of the human conflict that began with Adam and that will last as long as 'the old Adam' remains unconquered; the conflict between the primitive streak and the divine spark in our make-up; between nature and culture. It is the conflict that is echoed in the lines of the Faerie Queene, and Paradise Lost, in Endymion, Lamia and Hyperion. And Wilde like his sublime predecessors added his own personal though incomplete message to this common human experience: that the *destruction* of the primitive passions implies the death of our human ideals; that not by merely *suppressing* the savage in us do we attain that divine equilibrium called peace, but by — what? He could not see farther, for Wilde in his spiritual development at

the time that he wrote *Dorian Gray* had not yet breathed the chastening atmosphere of the stone cell that awaited him. If he had been less of a dilettant, if he could have looked at life with the clean eyes of a creative artist and not with the sidelong glance of an artistic sensualist, his soul would have urged him to utter beautifully what he failed to perform actually. That is to transmute the asocial passions into higher forces; to direct them into loftier channels; to convert them into nobler forms of beauty and so to reconcile the God and the devil that struggle for supremacy in us all. For thus and thus only can we

‘Softly make a rosy peace,  
A peace of heaven with hell’.

But I am discursive.

I have tried to show as briefly as possible that the manner of *Dorian Gray*’s death owes nothing to and has nothing in common with the superstition in question.

That Shakspeare’s Sonnets were the *objective* inspiration of *Dorian Gray* still remains to be shown \*\*\*

The *Portrait of Mr. W. H.* proves Wilde to have been a close student of the Sonnets, into which as Mr. Ransome points out he read something of himself. The whole story of *Dorian Gray* is — leaving psychological factors out of the question — the child of Wilde’s passion for the decorative and the bizarre. And serves — with the above restriction — no other purpose than to decoratively illustrate the allegorical death of *Dorian Gray*. Thus the heart of the story is not the life of *Dorian Gray* but the manner of his death, his death at the sight of his soul as seen in the picture reflecting the lust and cruelty that rightly should be visible in his unchanged features.

If we now turn to the Sonnets XCII and XCIII we read that Shakspeare addressing his boy-love says in the last line of the former sonnet:

‘Thou mayest be false, and yet I know it not’.

And in the latter he continues:

‘So shall I live, supposing thou art true,  
Like a deceived husband; *so love’s face*  
*May still seem love to me, tho’ alter’d new;*  
Thy looks with me, thy heart in other place:  
Therefore in that I cannot know thy change.  
In many’s looks the false heart’s history  
*Is writ in moods, and frowns and wrinkles strange,*  
But heaven in thy creation did decree  
*That in thy face sweet love should ever dwell;*  
*Whate’er thy thoughts or thy heart’s workings be,*  
*Thy looks should nothing thence but sweetness tell.*  
How like Eve’s apple doth thy beauty grow,  
If thy sweet virtue answer not thy show!’

I need not encroach on valuable space by drawing conclusions and expanding the obvious. My readers can do it for themselves. And I venture to think that the facts as they stand are significant enough without commentary.

To study Wilde therefore with the intention of writing an essay for one’s ‘special’ on *Dorian Gray and Superstition* would be a case of love’s labour lost. Perhaps Mr. Gompers can convince us of the contrary by writing one himself?  
I. W. PREGER.



## Reply.

\* I never said that the superstition in question *influenced* Wilde to write his *Dorian Gray*. I only said: "The mysterious *dying* of D. G. *may, perhaps, be connected* with a very old superstition, etc." This does not mean that the superstition was an *inspiring factor*. I never spoke about the inspiring factor. I only wanted to say that the text of the *last few pages* of the novel (which treats the death of D. G.) may, as it agrees in some way with the superstition, be connected with it.

I hope that this is quite clear now and can no longer be taken ambiguously.

\*\* In my edition (Popular Edition) I could not find that "with the same knife that he (D. G.) stabbed the painter he *makes as if to rip* the canvas." In my edition it actually says (page 247): "He seized the thing (= the knife) and *stabbed* the picture with it."

I agree with Mr. P. that it is a different phenomenon that whilst the *picture is stabbed*, the knife is in the *heart* of D. G. when he is found by his servants. To write an essay on this little part of the novel only is fully worth the trouble, so interesting it is. If I can find time for it (I am "only an A. candidate") I intend to examine the subject thoroughly.

\*\*\* Referring to what I said in my first note, I need not express any objection to or agreement with what Mr. P. said about *Shakespeare's Sonnets* being the inspiration of *Dorian Gray*.

JOSEPH GOMPERS.

## Identical Idioms in Dutch and English.

In studying the idiom of a foreign language we are accustomed — quite naturally — to pay more attention to points of difference than to those of similarity between the foreign language and the mother-tongue. As a matter of fact, an essential feature of the majority of idiomatic expressions is, that they render an idea in a particular way entirely unlike that in which other languages express the same idea, (if the same idea is expressed at all). Since nations differ in their habits of thought this difference is naturally reflected in the languages spoken by these nations and is manifested also in what is called the idiom of the language. Thus at an early stage the student of a foreign language is struck by these differences, but expressions, turns, figures of speech, etc. that also exist in his native speech do not strike him as anything special and will mostly escape his attention. It is only when he is, so to say, confronted with such native idioms, as is the case when he has to render them into another language, that he realizes their peculiar nature and hesitates to translate them literally, knowing that idiomatic expressions are seldom identical in two different languages. When once the student has realized the existence of such identities and has experienced, that one of the difficulties in dealing with idiom lies in this occasional identity, the truth will come home to him that, in comparing a foreign language with his own, he should not onesidedly give all his attention to *differences*, but be equally alert in observing *similarities* and *equalities*. I would even go further, and advocate the compilation of a list of such 'identities'. No doubt such a list would be useful and might afford many a surprise to the unsuspecting student under whose notice it should be brought. It would be more instructive,

however, for the student to collect his own materials by carefully registering such instances as he might come across, not only in print, of course, but also in his intercourse with native speakers.

From my own scanty collection, I here copy some 'identities' that, I hope, may be of some interest to students of English. In default of any book of reference I am unable to ascertain their currency, nor do my hasty notes, most of them jotted down at odd moments, when the somewhat nomadic life of a soldier was my lot, enable me always to cite the place where I found them. I therefore give them for what they are worth; of a few of them it is indeed doubtful, whether they are in general use, these I marked with an asterisk; (o) means, that I heard them from the mouths of English people. Further I must apologize for such instances as may, by their comparative frequency, seem to underestimate the student's knowledge of English.

Branches in full leaf [FROUDE, FROM FRISCO TO NEW-YORK; HERBERT STRANG, SAMBA (in one of the OXFORD READERS)];

The water is on the boil (o); I won't have that on my conscience (o); Although it is not said in so many words, yet it is clear...; to spend money like water (Cp. D. geld als water verdienen); to sleep the clock round, to shout oneself hoarse (both from ONIONS, AN ADVANCED E. SYNTAX); to give a scream; to sit up for a person.

All Holland is apt to eat itself sick... (MAARTEN MAARTENS on Santa Claus in THE SIN OF JOOST AVELINGH, p. 12);

\* The rain will hold up (o); "Principles of the International Phonetic Association" published by the society and given away to members on application to one of the Secretaries;

I cannot possibly have this constant quarrelling (PUNCH).

Giving jobs to Belgian refugees means taking the bread out of the mouths of the British workers.

I'm as tired as if I had been working all day long as hard as a horse (MARIA EDGEWORTH, LAZY LAWRENCE).

to burn one's fingers (fig.); I wouldn't touch it with a pair of tongs; Brought a splendid day with you!

And what brings you here this morning? ....No shooting, \* with this weather, at any rate. (THE SIN OF JOOST AVELINGH by MAARTEN MAARTENS, p. 58); Unless you obey me exactly you may whistle for another penny of mine (idem, p. 151).<sup>1)</sup>

....fanatics who are preoccupied day in and day out with their salvation. (SHAW, Preface to GETTING MARRIED, p. 126); Marriage is a matter of give and take; He didn't stir a finger to help me (Cp. D. geen vinger uitsteken; geen vin verroeren.); You must think away the ugly pictures (o); You must keep some go on the boat; otherwise I can't steer (quoted from memory from JEROME K. JEROME, THREE MEN IN A BOAT.); more luck than skill (in Middle English 'skill' occurs in the sense of D. 'wijsheid').

It's such a mouthful! (o); forced marches; a big, large, small eater

<sup>1)</sup> As to my citing Maarten Maartens, I am fully aware of the audacity of it, but beg to insist, that, tho' he is a Dutchman born, his English is notable for its excellence and raciness (at least in "The Sin of J. A."); nor does his idiom ever remind us of the author's extraction. Still it must be admitted that, knowing Dutch, M. M. may in the cases quoted have followed the Dutch idiom. I am inclined to think, however, that 'to whistle for a thing' is current enough, altho' I am unable to prove it by means of quotations.



(o); *dead easy*: Getting inside Germany, when you are outside Germany, isn't dead easy these times (PUNCH, Nov. 29th, 1916; p. 374, 2nd col.); *stone cold* (R. L. S., ISLAND NIGHTS' ENTERTAINMENTS.); the *purchasing power* of a shilling.

Noun-compounds of the type of *reference book*, *viewpoint* seem to be getting more and more usual, which marks an approach to Dutch; some interesting Dutch-English 'identities' which have thus come into existence may be noted here:

*conscience-money*;  
*mathematics master*;  
*language teacher*;  
*truth sense*:

I remember asking

him... whether... the teachers... were not earning their living by impairing the truth-sense of their pupils... (SAMUEL BUTLER, EREWHON, p. 189).

I may confidently leave it to the watchful student to add scores of other examples... so that I may safely conclude these notes.

C. J. VAN DER WEIJ.

## Translation.

In compliance with the wishes expressed by some of our readers it has been decided to print a Dutch text which students qualifying for their A. exam (and all others whom it may interest!) are invited to translate. No doubt this will tend to render the E. S. of greater practical utility for A-students.

Members of our staff will read and compare the paper work and it is intended to publish the best translation, with notes and observations on all the work sent in, in our next number.

With the exception of „De Drie Talen” there is no English journal which has attempted to do this, and in the nature of things „Drie Talen” addresses itself more exclusively to those students of English who have not yet got the L. O. Certificate. For our purpose we have chosen a piece of considerable difficulty, taken from Louis Couperus' novel „Extase.”

Envelopes marked “Translation” to be addressed to Mr. P. J. H. O. Schut, 54<sup>a</sup> Diergaardelaan, Rotterdam.

Dolf van Attema was op zijne wandeling na den eten aangegaan bij de zuster zijner vrouw, Cecile van Even, op den Scheveningschen weg, en hij wachtte in den kleinen voor-salon, wandelend tusschen de rozenhouten meubeltjes en de vieux roze moiré cauzeuses met de drie, vier groote passen, waarmee hij de nauwte van het vertrekje telkens en telkens scheen over te meten. Achter de chaise-longue brandde op een onyxen zuil een lamp van onyx, onder hare kanten kap zacht-gloeïend als een groote, zeshoekige lichtbloem.

Mevrouw was nog bij de jongens, die juist naar bed gingen, had de meid tot Van Attema gezegd en het speet hem zijn petekind, den kleinen Dolf, dien avond niet meer te zullen zien, hij had reeds even naar boven willen loopen om met Dolf in zijn bedje te stoeien, maar ook had hij zich aanstonds Cecile's verzoek herinnerd, dit toch nooit meer te doen: de jongen bleef uren wakker liggen na zoo een gedartel met oom. En hij wachtte dus nu, met een glimlach om die gehoorzaamheid, zijne schoonzuster af, steeds

metende den kleinen salon met zijn pas van een stevig, kort man, ineen-gedrongen en breed, niet jong meer en wat ivoorachtig kalend onder zijn kort, donkerblond haar, zijn oogen klein, vriendelijk en prettig blauw-grijs, zijn mond beslist flink, — al glimlachte hij ook — in het rossige gekroes van zijn korten Germaan-baard.

Een houtblok brandde met een paar kronkeltongen in het haardje van nickel en verguld, als een vuurtje van stille intimiteit, als eene vlam van discretie, in die schemeratmosfeer van, met kant gedekt, lampeschijnsel en intimiteit, discretie verspreidden ook door geheel het nauwe vertrekje iets als een aroom van viooltjes, eene nuance van viooltjesgeur, die school in de zachtheid der tinten van behang en meubelen, — flets roze moiré en rozenhout, — die hing in het hoekje der kleine rozenhouten schrijftafel, met hare enkele zilveren zaakjes om te schrijven en hare portretten in gladde, glazen Mora-lijstjes; een kleine, witte Venetiaansche spiegel daar boven.

## Report A - Examinations 1918.

The *Staatscourant* of December 27, 1918, no. 301, contains the report of the A-commission for 1918. It was constituted as follows: Prof. Dr. A. E. H. Swaen, chairman; Mr. C. Grondhoud, vice-chairman; Mr. L. P. H. Eykman, vice-chairman; Miss B. C. Broers; Mr. J. A. Falconer, M. A.; Dr. P. Fijn van Draat; Dr. W. van der Gaaf; Mr. J. C. G. Grasé; Mr. J. F. Bense; Mr. R. de Boer; Mr. R. R. de Jong; Mr. H. Koolhoven; Dr. E. Kruisinga; Mr. M. G. van Neck; Mr. H. Poutsma; Mr. J. H. Schutt; Mr. W. A. van Dongen; Mr. J. J. van Rennes.

The written part of the examination was held at The Hague on July 10. The oral examination lasted from July 27 till August 16. The following tables give the numbers of candidates and the marks obtained.

Gevraagde akte van bekwaamheid.	Candidaten.	Aantal van hen die					
		zich hebben aangemeld.	niet zijn opgekomen.	niet zijn opgekomen voor het mondeling gedeelte.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
Akte van bekwaamheid A voor schoolonderwijs in de Engelsche taal, ingevolge art. 4 der wet van 25 April 1879 ( <i>Staatsblad</i> n <sup>o</sup> . 87).	Vrouwelijke	130	1	18	111	73	38
	Mannelijke.	84	5	13	66	48	18
	Totaal .	214	6	31	177	121	56



Candi- daten.	Aantal malen dat is toegekend het praedicaat.	Schriftelijk.		Mondeling.					
		Paraphrase.	Vertaling in het Engelsch of opstel.	Spraak-kunst	Taaleigen en woorden- schat.	Vaardigheid.	Klankleer.	Uitspraak.	Theorie van opvoeding en onderwijs.
Vrouwe- lijke.	5. zeer goed	0	0	1	1	0	1	0	0
	4. goed	0	8	5	6	6	8	6	0
	3. voldoende	0	55	43	31	67	34	63	46
	2. onvoldoende	1	57	57	68	36	60	42	16
	1. slecht	0	9	5	5	2	8	0	3
Manne- lijke.	5. zeer goed	0	1	0	0	0	0	0	0
	4. goed	0	5	3	3	4	1	3	0
	3. voldoende	0	32	29	19	17	25	31	20
	2. onvoldoende	1	32	30	34	41	34	32	9
	1. slecht	0	9	4	10	4	6	0	0

„Uit deze tabellen blijkt, dat ruim 29 % van de vrouwelijke en bijna 23 % van de mannelijke kandidaten, gemiddeld bijna 27 % van hen, die aan het schriftelijk examen deelnamen, de akte verwierven.

De uitslag was weder minder gunstig dan het vorige jaar. Ook deze Commissie wijt den achteruitgang aan de tijdelijke onmogelijkheid om naar Engeland te gaan. De gevolgen dezer onmogelijkheid uitten zich, zooals ook de vorige Commissie reeds heeft medegedeeld, in de vertaling, het taaleigen, de vaardigheid en de uitspraak.

Van de vrouwelijke kandidaten kregen er na het schriftelijk gedeelte 19 bericht, dat haar kans op slagen zeer gering was; 5 harer die zich toch aan het mondeling gedeelte onderwierpen, werden afgewezen. Bij de mannen waren er 14, die bericht kregen. Twee kwamen toch op voor het mondeling gedeelte en werden afgewezen.

Wat de schriftelijke vertaling in het Engelsch aangaat, meent de Commissie te moeten opmerken, dat de woordenschat van sommige kandidaten al zeer klein was. De Engelsche woorden voor *weegschaal*, *geelkoper*, *porselein*, *moed*, *zorgen*, *volkrijk*, *drempel*, *welvaart*, *vliinder*, *zich iets aantrekken*, enz. schenen velen geheel onbekend. Daarom raadt ook deze Commissie toekomstigen kandidaten aan, veel goed modern Engelsch proza met verstand te lezen.

Ook moeten de kandidaten phonetische transcripties beter leeren, zooals die voorkomen in *Sweets Primer of Spoken English* of *Elementarbuch*; in *Laura Soames*; in *Daniël Jones etc.*, opdat zij hunne eigen uitspraak, die doorgaans wel iets te wenschen overlaat, voortdurend kunnen controleeren door vergelijking met die van bekende autoriteiten.

Nog heeft het deze Commissie getroffen, dat zoowel het schriftelijk als het mondeling gedeelte van het examen van zeer vele kandidaten blijk gaf, dat het hun aan de noodige algemeene ontwikkeling ontbrak, die voor een toekomstig leeraar (leerares) Middelbaar onderwijs zoo onmisbaar is. Herhaaldelijk kwam het voor, dat de candidaat geen woord Fransch of Duitsch kende. Dat dit een ongewenschte toestand is, behoeft nauwelijks te worden gezegd, en de Commissie zou het een groote verbetering achten, indien er

evenals bij het lager onderwijs geschiedt, een waarborg geëischt kon worden van de kandidaten voor de akte A (Middelbaar onderwijs), waaruit bleek, dat bij de(n) candidaat een basis van algemeene ontwikkeling aanwezig was.

Voor de Commissie dit verslag eindigt, wenscht zij Uwe Excellentie mede te deelen, dat ook zij meent, dat het overwëging kan verdienen, van alle kandidaten voor de akte A (Middelbaar onderwijs) examengeld te vorderen, zooals het geval is bij de akte Lager onderwijs. Ook deze Commissie meent, dat dit ten gevolge zou hebben, dat een aantal lichtvaardige aanmeldingen, die de examens verlengen en het Rijk daardoor groote kosten veroorzaken, achterwege zouden blijven."

## Pass List B-Examinations 1918.

23 December.

Miss A. A. D. Corea, Ubbergen; Miss F. E. Idzerda, Baarn; Mr. H. J. van der Meer, Den Haag; Mr. H. de Groot, Amsterdam.

24 December.

Miss A. Broertjes, Maarssen; Miss H. L. Nolthenius de Man, Den Haag; Miss H. Barger, Haarlem; Miss M. M. C. Von der Möhlen, Sloten; Mr. Th. G. Derksen, Den Haag.

27 December.

Miss M. F. Mees, Miss M. Hissink, Miss R. Ricardo, Mr. J. K. H. Bremeke, Mr. W. van der Straaten, all Amsterdam; Mr. L. E. de Vries, Middelharnis.

28 December.

Miss I. Bonebakker, Miss J. Korteling, both Amsterdam; Miss J. H. M. Hanlo, Den Haag; Miss A. C. Liera, Haarlem.

30 December.

Miss M. A. Nijland, Den Haag; Miss J. P. C. van Schaick Avelingh, Amersfoort; Miss A. M. Bos Janszen, Groningen; Miss R. P. C. Brugsma, Miss E. des Amorie van der Hoeven, both Amsterdam.

The numbers of candidates who entered, passed and failed may be seen in the following table.

Gevraagde akte	CANDIDATEN	Aantal van hen die							
		zich hebben aangegeven.	niet zijn opgekomen.	niet zijn opgeko- men, mond. ged.	zich terugtrokken vóór 't opstel.	zich terugtrokken ná 't opstel.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
B. Midd. Ond.	Vrouwen	29	0	0	3	4	22	4	18
	Mannen	17	0	0	2	2	13	7	6
	Totaal	46	0	0	5	6	35	11	24



## Vereniging van Leraren in Levende Talen.

It is probably unknown to a good many of our readers that we possess an association with the same objects as the French *Association des professeurs de langues vivantes* and the English *Modern Language Association*. The chief of these objects are:

- (1) to raise the standard of efficiency in the teaching of modern languages (both Dutch and foreign) and to promote their study in the Universities;
- (2) to provide means of communication for students and teachers of these languages, both by meetings and by publishing a journal.

In the five or six years since the foundation, meetings have been held once or twice a year, both general meetings and meetings of 'sections' (Dutch, French, German, and English.) Interesting discussions have taken place, and some of these have afterwards appeared in periodicals, the *Nieuwe Taalgids*, a.o. The periodical of the Association, *Berichten en Mededelingen*, at present appears four times a year, and is of special interest to students of English, both on account of the articles, the great majority of which have up to now been on English subjects, and of the *Vragen en Mededelingen* where members put questions on difficulties they meet with in their reading, often successfully.

The list of members of the Association contains some three hundred names, more than ninety of whom are 'English' members. The membership is open to those who are qualified to teach in a secondary school. Annual subscription f 1. Members receive the *Berichten en Mededelingen* post free. Secretary Drs. J. Ruinen, Torenlaan, Bussum.

## Going to England.

It is to be expected that as soon as communications will be definitively restored, there will be an exodus of Dutch students wishing to go to England. Some will want to stay with English families, others follow a University holiday course, others again try to find a means for longer residence abroad by applying for situations in schools. It is suggested that co-operation between students might greatly help them to find what they require, and the editors of *English Studies* are prepared to bring such co-operation about, *if sufficient support is given to the scheme*.

Subject to this condition, we propose:

1°. To draw up a list of English families willing to take Dutch students as paying-guests. Readers of *English Studies* are requested to send in names, addresses, terms and other particulars of families that they can recommend. Those wanting addresses may then obtain them from us.

2°. Similarly, a list of vacancies in English schools open to foreigners. Those contemplating to apply for such vacancies are requested to send in their names. If a sufficient number is forthcoming, we will enter into communication with the educational agencies and authorities.

3°. To publish all particulars of holiday courses and other facilities for studying in England that may come under our notice.

Correspondence relating to this scheme should be addressed to Mr. R. W. Zandvoort, Eefde (Geld.) In our next number we shall announce whether it has received sufficient support to make it worth carrying out.

\* \*

After writing the above we were informed by Prof. Walter Ripman,

Director of Holiday Courses in the University of London, that that University intends to hold a Holiday Course in English for Foreigners (allied and neutral countries) from July 25 to August 20. As in the eleven courses held from 1904 to 1914 much attention will be given to phonetics, even more than previously.

Further particulars will be found in our next issue.

## Questions.

We are prepared to insert questions on English subjects sent in by our readers. Replies by those able to supply the information wanted will be published in the number next following, if possible in the same.

## Books.

Students desirous to sell or purchase books may avail themselves of our space, for which a charge will be made of 10 cents for each book, to be forwarded in stamps.

## Notes on Modern English Books.

### I. LAFCADIO HEARN: INTERPRETATIONS.<sup>1)</sup>

The genesis of this very valuable book is somewhat uncommon. Lafcadio Hearn (1850—1906) who, during some years, delivered lectures on English literature in the Imperial University of Tokio, never thought it worth while to collect them in a volume; it is even said, that he was so careless of the manuscripts and notes, that they got mislaid and lost a short time after the lecturing hour. Fortunately, however, some painstaking and intelligent Japanese students looked after Hearn's intellectual property with more solicitude than he himself had cared to do. They took down almost all he said and with the aid of their notes and indications the book under consideration was composed and printed after the lecturer's death. With such success have these students acquitted themselves of their delicate task, that the peculiar beauty and lucidity of Hearn's style, which is a feature of his other works, has also been preserved in most parts of this posthumous publication.

The value of the book lies in the author's keen insight into matters literary and philosophical, his acute, original observations and his sincere enthusiasm. What particularly distinguishes the work from others of the kind is the circumstance, that Hearn designed these lectures for foreigners and that for a race so entirely different from the English as the Japanese. He is thereby led to look at various questions from another standpoint than the one usually taken by the British-born critic. He tries to explain to his

<sup>1)</sup> Lafcadio Hearn, *Interpretations of Literature*, 2 vols., small royal 8 vo. Wm Heineman, London, 1916, 30/— net.



pupils all that is peculiarly English or Western in the works of the authors treated and in the main currents of English, and incidentally of European, literature and civilisation. Only once has the nationality of his audience necessitated a discussion that may seem somewhat superfluous to the Western reader viz. that about the pre-eminence of the sentiment of love in European literature and our well-known, highly cultured courtesy towards the fair sex, which appear to be matters of the greatest wonder to a Japanese and very difficult for him to appreciate. All the other questions, however, on which Hearn touches in the course of these lectures are of universal significance and his very personal treatment cannot fail to interest the student and lover of English literature. There is e.g. the difference between classicism and romanticism, a question on which so much hinges as to make some knowledge of it of almost paramount importance for a right understanding of literature and art in general. However much may have been written on it, Hearn manages to throw some new, surprising light on the question by his original method and his desire to make the matter perfectly clear for his foreign audience. The following remarks detached from his discussion, may show the originality of his thought and will perhaps induce our readers to make themselves acquainted with his entire argument:

"When classicism returns after a long period of romantic triumph, it never returns in exactly the same form. So too we find romanticism gaining strength by each defeat."

"The classical tendencies I think of as painfully necessary."

"Romanticism aims to develop personality; to develop the individual rather than to develop any general power of literary expression."

"It will evidently be almost a duty of every lover of good literature to help a classic reaction."

Again — there is the word "mysticism", a tricky and evasive term, slightly overworked of late. We are all familiar with it, yet how many could give an exact and definite account of its meanings? Hearn, never content with a more or less vague notion, clearly defines the term, before he uses it in connection with Blake. Such instructive discussions are numerous in this book.

In his criticism the author generally strikes a personal note, being evidently of one mind with Walter Pater, who in his famous collection of essays, called: "The Renaissance" defines the function of the critic as follows:

"What is this song or picture, this engaging personality presented in life or in a book to *me*? What effect does it really produce on me? Does it give me pleasure, and if so, what sort or degree of pleasure? How is my nature modified by its presence and under its influence? The answers to these questions are the original facts with which the æsthetic critic has to do."

Hearn does not confine himself to strictly literary matters, but very often deals with the kindred subjects of morals and philosophy, holding that:

"To have a philosophy of life is the prime requirement, if one would understand literature."

Of course he does not pretend to building up a regular system, nor does he try to expound the doctrines of ancient or modern philosophy here, but quite popularly he introduces his own outlook on life — influenced by Herbert Spencer — whenever he thinks this conducive to a better understanding of some literary question, and very often with brilliant results.

This connoisseur of refined taste, impulsive, enthusiastic, but always governed by common-sense, takes us over a great part of the field of English literature; a charming guide, now talking cursorily, now stopping a little longer to speak in detail of his sympathies, but always interesting, always

provocative of reflection. We may specially mention the attractive chapters on the Romantic poets, the precursors of Romanticism, the great novelists; the interesting pages devoted to "society verse", "prose-poetry", the domestic novel, to R. L. Stevenson and Matthew Arnold and Sartor Resartus; more attention than usual is also paid to "minor men" who are often neglected, though some knowledge of their personality and works will greatly contribute to the thorough comprehension of a period. The quotation of a few more characteristic passages may illustrate — however imperfectly — the trend of Hearn's literary opinion:

"Books written for a moral purpose are nearly always inartistic and unsatisfactory... Great moral stories are stories that have been written for art's sake."

"Poetry is something that should stir our emotions or make us think new thoughts; whatever can do neither may be very good verse, but not poetry."

"The mistakes of a great poet, like Keats, have more literary value than the corrections of his critics."

"I should say that the highest form of art must necessarily be such art as produces upon the beholder the same moral effect that the passion of love produces in a generous lover."

"When art has not the effect — to make us feel more kindly to our fellowmen, more unselfish in our actions, more exalted in our aspirations — it is often because the nature of man is deficient, not because his art is bad."

"The man who cannot find honest pleasure in little things never can be happy and never can do anything really great in literature or in art... Indeed it is the very greatest minds that seem to be able to find supreme pleasure in little things."

"Common truths seldom strike our minds forcibly until they are presented to us in some relation to human pain."

A regular scientific text-book "Interpretations" is not; neither could it serve as primer or introduction. It presupposes a certain knowledge of literary history to be fully enjoyed and is largely concerned with the æsthetic side of criticism, but as a change after the usual handbooks the student will find it exceedingly instructive, while it makes delightful reading for every one who cares for English literature.

A. G. v. K.

## Reviews.

PROF. DR. R. C. BOER, *Oergermaansch Handboek*. Haarlem, Tjeenk Willink & Zoon, 1918. XVIII en 321 blz. 8°. f 7.— geb. + 15 % crisistoeslag.

I am glad that in the very first number of our new or rather rejuvenated periodical I may introduce to the English students a book for which a great many of us have been on the look-out for several years. I have more than once been present at an auction of second-hand books, at which there was quite a scramble among English and German students for *Streitberg's Urgermanische Grammatik*. The old edition had long been exhausted, and a new one seemed never to come. — Now at last we have a new Streitberg and, what is more and what we are proud of: a better one and a Dutch one. I cannot tell you many details about the new-comer, I can certainly not write a "recensie" as I have been asked. First because any regular criticism,



such as a Dutch "recensie" is wont to contain, lies far beyond my competency; and secondly because I received the book only a few days before this number was going to the press, and so I have done little else but turn over the leaves. This much, however, I can say from my casual acquaintance: — it tackles many of the questions that will agitate the minds of students worrying over their Old English; in these matters the writer is an authority second to none; and it follows, as the night the day, that this is a book which every student wants. — If any one demurs to its indifferent paper and its high price, let him blame war-time conditions and not the publisher. And if the style.... but I am not now going to write a "recensie". — In one of our next numbers I hope to revert to the subject.

H.

FR. A. POMPEN.

E. KRUISINGA, *An Introduction to the study of English sounds*. 2<sup>nd</sup> edition. (128 p.p.), Kemink, Utrecht. f 1.90.

This book needs no lengthy recommendation of ours, being already well known to our readers. It differs from the first edition (1914) in that a connected phonetic text (why such a short one?) has been added. Mindful of Sweet's dictum <sup>1)</sup> the author has made things clear by starting from Dutch, an entirely new departure.

The text is singularly free from misprints. We only came across [e] for [ə] on p. 27 § 88, [waft] for [wa:ft] on p. 47 [kɔmreid] instead of the more usual [kɔmrid] (Jones, Murray). The exercises at the end, partly in phonetic notation, partly in the ordinary spelling, as well as the series of questions asked at the L. O. Exam. cannot but prove acceptable to students.

In everything that we ordinarily expect of a book on English pronunciation it inherits the superiority of the author's "Sounds of English", from which it is adapted. S.

## Bibliography. <sup>2)</sup>

### POETRY, FICTION, DRAMA.

*The English Poets*. Selections. General Introd. by MATTHEW ARNOLD. Ed. by THOMAS HUMPHREY WARD M.A. Vol. V: Browning to Rupert Brooke. Macmillan 10 s. 6 d. (Reprint)

*Cambridge Readings in Literature*. Edited by GEO. SAMPSON. Book II. With 20 illustrations. Library edition 5/- net, cheaper editions at 4/3 and 3/6. Cambridge University Press.

Each book of the Series forms a very attractive volume, containing a good deal of copyright matter from modern and contemporary authors and many illustrations, to which special care has been given. In Book II, for example,

<sup>1)</sup> "The only sure basis of a knowledge of sounds in general is a thorough practical command of a limited number of sounds — that is those which are familiar to the learner in his natural pronunciation of his *own language*".

<sup>2)</sup> It is our intention to give in each number a list of books on English subjects published during the two preceding months. Owing to the short time available for preparing this first instalment, it is, perhaps, not yet quite complete and uniform. Publishers will greatly oblige us by sending us data of all new books on our subjects, *together with the books themselves for review*. The works mentioned above include some issued in the autumn and summer of 1918.

the illustrations include reproductions of pictures by William Straug, William Hyde, as well as earlier British and Foreign artists, while among the passages selected are extracts from contemporary writers such as Hilaire Belloc, Arnold Bennett, and Henry Newbolt.

Books III and IV nearly ready.

*The Springtide of Life.* Swinburne's Poems of Childhood. With a Preface, by ARTHUR RACKHAM. Heineman 10 s. 6 d. (Reprint)

*Pearl.* An English Poem of the XIV<sup>th</sup> century reset in Modern English by Prof. I. GOLLANCZ. Geo. W. Jones. 25 s. (Reprint)

*Pearl.* A poem of consolation rendered into modern English verse from the Alliterative Poem of 1360-1370 from the unique Cotton MS. Nero A.X. + 4 in the British Museum, with an Introd. and Theological Critique, by DR. ERNEST J. B. KIRTLAN 125 pp. Ch. H. Kelly. 2 s. 6 d.

*The Tragedie of Tragedies,* or the life and death of Tom Thumb the Great. With the annotations of H. Scribblerus Secundus, by HENRY FIELDING. Ed. by JAMES T. HILLHOUSE London, Milford. 233 p.p. 12 s. 6 d.

*Joan and Peter,* by H. G. WELLS. Cassell. 9 s.

*Five Tales,* by JOHN GALSWORTHY. Heinemann. 6 s.

*Abraham Lincoln.* A Play by JOHN DRINKWATER. Sidgwick & Jackson. 2 s.

#### LETTERS, BIOGRAPHY.

*George Meredith.* His Life and Friends. By S. M. ELLIS. Grant Richards. 21 s.

*The Letters of Swinburne.* Edited by EDMUND GOSSE and T. J. WISE, in 2 vol. Heinemann. 21 s.

*My Life and Friends.* A Psychologist's Memories. JAMES SULLY LLD. Emeritus Professor of Philosophy, University College London. With 12 Illustrations. 12 s. 6 d. (Among Prof. Sully's friends are Darwin, George Meredith, Leslie Stephen, George Eliot, Kinglake, Lord Morley, etc.)

*A Writer's Recollections,* by Mrs. HUMPHREY WARD. 12 s. 6 d.

*Rupert Brooke.* A Memoir by EDWARD MARSH. Sidgwick and Jackson 5 s.

#### CRITICISM, ESSAYS.

*Charles Dickens and the Yorkshire Schools,* by CUMBERLAND CLARKE. Sawyer. 10 s.

*The Dickens Circle,* by J. W. T. LEY. Chapman and Hall. 21 s.

*Shakespeare and Dickens.* A Lecture by CUMBERLAND CLARK. 39 pp. 10 s.

*Sidelights on Shakespeare,* by EDWIN GORDON LAWRENCE. Stratford Company, Boston, U. S. A.

*A Study of Shakespeare,* by ALGERNON CHARLES SWINBURNE. (The Golden Pine Edition) 309 pp. Heinemann 3 s. 6 d. (First Edition 1880).

*Shakespeare's Workmanship,* by SIR ARTHUR QUILLER COUCH M. A. Litt. D. Fisher Unwin. 15 s.

*The Contemporary Drama of Ireland*, by ERNEST A. BOYD. (Studies on Yeats, Synge, Lady Gregory, Edward Martin, Padraic Colum, etc.)

*George Meredith. A Study of his Works and Personality* by J. H. E. CREES M. A. LL.D. Oxford, Blackwell. 6 s.

*The Canon of John Heywood's Plays*, by ARTHUR W. REED. 48 pp. Alex. Moring. 2 s. 6 d.

*Motives in English Fiction*, by ROBERT NAYLOR WHITEFORD, Prof. of Engl. Literature in Toledo University. Putnams 10 s.

*Characters from the Histories and Memoirs of the Seventeenth Century. With an Essay on the Character and Historical Notes*, by DAVID NICHOL SMITH. 6 s. (Reprint)

*English Prose from Bacon to Hardy. Selected and Edited* by E. K. BROADIES and R. K. GORDON. Oxford Univ. Press. 6 s.

*The Advance of English Poetry in the twentieth century*, by W. LYON PHELPS. N. Y. Dodd, Mead. 12 + 343 pp. \$ 1.50.

#### LINGUISTICS.

*Die englische Palatalisierung von  $k > \check{v}$  im Lichte der englischen Ortsnamen*, by OLGA GEVENICH. pp. XVI + 168. Studien zur englischen Philologie hrsg. von L. Morsbach, Bd. 57. Max Niemeyer, Halle.

*Oergermaansch Handboek*, by PROF. DR. R. C. BOER. Haarlem, Tjeenk Willink & Zoon, 1918. XVIII + 321 pp. 8 vo. f 7.— geb. + 15 % crisistoeslag. (See review).

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*Geschichte des neueren Dramas*, by W. CREIZENACH. Bd. II. Renaissance und Reformation. 1 Teil. 2<sup>o</sup> Aufl. pp. 577. Max Niemeyer, Halle.

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#### EDUCATION.

*Classical and American Education*, by E. P. WARREN.

*Modern Studies*. Being the report of the committee on the position of modern languages in the educational system of Great Britain. London. Published by the Stationery Office. 8 vo. XXIII + 258 pp. 1 s. 6 d. net. (See Review <sup>1)</sup>.)

<sup>1)</sup> To appear in our next number.



## Remarks on the Study of Literature.

It is a curious fact that the aims and methods of the study of literature are still strangely misunderstood by numbers of students. Many years ago the professional study of English literature consisted in mastering the contents of certain "masterpieces" with random critical comments and a vast amount of biographical detail. During the last twenty years or so, it has been the fashion to apply "objective" methods to the study of literature; to regard a work of art as a scientist regards a mineral or a sea-urchin — without any reference to one's private taste or feelings, that is to say. The principles of this mode of study are familiar to the reader from the preface of Moulton's book on Shakspeare and M. Renard's admirable volume. Both the older and later way of dealing with literary subjects reveal an utter inability to tackle works of art as such. For a work of art appeals to what, for lack of a better psychological term, we are wont to call *imaginative sensibility* and not primarily and, in many cases, not at all, to the intellectual faculties. To be acquainted with the vicissitudes of an author's life may help us in understanding how a poem or a novel originated; a good deal of scientific criticism is serviceable in appreciating the construction and technical detail, but when all is said and done, it is the impression of a work of art on our "soul" that we are concerned with and, unless the critic is something of a poet himself, the chances are that he misinterprets his subject or obliterates the more delicate pictures of the mind's eye. It requires more than a little self-confidence in a young fellow to preserve his impression of such a poem as Thomson's *Winter*, an impression made up of a number of the most subtle and impalpable imaginative sensations — a sense of vast ærial spaces through which dark and fantastic clouds are sailing, of the majestic energies of natural forces, of the nameless wonder of falling snow, of the loneliness and dreariness of the Scottish hills, penetrated with mystic silence — all of which and more are conveyed by the poet's sonorous blank verse; it requires much self-confidence to keep this impression intact, when confronted by some authoritative judgment about "Thomson's bombastic diction". It is natural that a writer who lacks the finer sensibilities turns to mere analysis and furnishes extraneous matter to conceal his bluntness; nevertheless to the youthful mind he is a danger. No one dreams of turning to Daubigny's biography after admiring one of his magnificent *nocturnes*; no one would be grateful for information as to the size of his brushes, his peculiar mode of blending umber, and chinese white and cobalt. To the ordinary gallery visitor such facts are not only of little importance, but they would divert his attention and hinder his enjoyment. Now it is true, of course, that most literary products have an element that is wanting in great pictorial art: thought, ideas; but even these should be approached rather through the heart than through the mind: that is to say the emotion an idea calls forth is of greater value in a work of art than its philosophical importance. But moods and feelings, the higher emotions generally, are elusive things, not at all fit to be dealt with in cram-books; very puzzling material for the examiner. Many students of vigorous understanding, with a turn for linguistic research are absolutely devoid of poetical feeling and that vaguely defined but very real gift of artistic intuition which are indispensable to the study as to the practice of the arts. These men in course of

time take their certificate and are entrusted with the education of many generations of boys and girls in the rudiments of literary "taste". The master himself is rather puzzled by poetry; he dislikes, perhaps, somewhat despises it. His own training has done little or nothing to make him love or, in the proper sense, master the delicate and vastly important subject; and he either bores his pupils or overwhelms them by a mass of undigested scientific criticism. Considering how little can be done under the present circumstances to develop the latent artistic sense of our pupils at an age which may prove decisive as to these matters, this state of affairs is truly deplorable.

Let us never forget that the literary artist and especially the poet in their way strive to do exactly what a musician effects by means of sound. That is to say: call forth a variety of emotions, moods, feelings. The writer presents pictures not to our physical sight but to the imagination. His music is heard, but not in the world of sense. A judicious study of the art of writing cannot do harm. It is a subject apart and may be full of interest. But it can never replace the study of literature itself. This study is really not study at all in the accepted sense of the word, but simply a training of these enigmatical organs of the soul to which I referred above. And the student will educate these organs exactly as he educates his senses: by practice. He will strive to become an expert in introspective observation. What he has to do is in the first place to steer clear of handbooks and critical articles and to devote himself to his inner reactions. He will find them to be of various sorts. He will become aware of feelings which we ordinarily describe by saying a poem is "dull" or "interesting"; certain passages by recalling incidents of his own life may cause him to feel hopeful or depressed; they may make him angry or gay. As time goes on he will recognize these feelings as personal and therefore not inherent in the poem before him. They may continue to be the cause of great and perfectly legitimate enjoyment to him, but they will not help him in understanding poetry itself. Hidden under this crust of "subjective" emotions he will discover others (and it is really doubtful whether we can call them emotions) which proceed from the imaginative pictures themselves, for even the simplest of these, mere shapes and colours (a square, a circle, yellow, purple) are accompanied by specific "feelings" which the student learns to recognize before long. When he has arrived at this stage, he will find no more names at his disposal to describe his sensations. Here analysis ceases to be a mental process and becomes pure emotional discrimination. A single example will show the reader that this introspective discipline, far from being arid intellectualism as it must seem on paper, really gives the most refined artistic pleasure.

I propose to give this example in the next number.

FRITS HOPMAN.

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## Free Adjuncts.

It is a familiar experience of students of language that distinctions made on the ground of difference of meaning or function are often difficult to maintain. Dutch students, especially, are familiar with this difficulty because the absurd system of spelling adhered to by the majority of writers of Dutch

often makes the spelling of a word depend upon its function in the sentence. Among those difficulties one of the most important is the distinction between adverb adjuncts and predicative adjuncts. In the sentence *Vrolik kwam hij op ons toe*, it is possible to call *vrolik* an adverb adjunct, but also a predicative adjunct. There is no such difficulty when the two adjuncts are distinguished by their form, adjectives being considered as predicative adjuncts, adverbs as adverb adjuncts. Thus we may call *happily* an adverb adjunct in *They lived happily ever after*. But in reality the form does not decide anything at all. For there is nothing to prevent an adverb like *happily* from being a predicative adjunct. In fact we find the verb *to live* construed with adjectives in quite the same meaning, at least in earlier English:

Old Mr. Ellingford, though he lived *close*, known to be immensely rich. S. Green, *Reformist* (1810). <sup>1)</sup>

We will live *happy* ever after. Thackeray, *Pendennis*, I. ch. 21. <sup>2)</sup>  
Sometimes the two forms are combined:

The inhabitants live very *easy* and *happily* in all these four provinces. J. T. Phillips, *Thirty-four Conferences* (1719) <sup>1)</sup>

When the adjunct is formed by a noun (with a preposition or without) the attempt to distinguish between predicative and adverb adjuncts by the form of the adjunct is out of the question. Sometimes, too, it may also be doubtful whether we are dealing with a predicative or with an adjective adjunct. In the following discussion on a special class of adjuncts, though most of these are predicative adjuncts, no attempt will be made to exclude adjective or adverb adjuncts. Some of the quotations are undoubted examples of adverb adjuncts.

It may be useful to remind the reader that predicative adjuncts occur in English in three ways:

(1). as adjuncts to a subject: *he is very ill*.

(2). as adjuncts to an object: *I consider his condition precarious*.

The passive construction of these verbs, produces what may be considered as a special case of the function mentioned in 1.

(3). as adjuncts qualifying the verbal predicate as well as a noun: *We found him in a deplorable state of neglect*. — *He was found in a deplorable state of neglect*. — *They beat him black and blue*.

It is especially the predicative adjuncts of the third class that show peculiarities that seem to be worth discussion. For they show a peculiarity that *formally* distinguishes them from the others: they are often separated from the rest of the sentence by a clear pause. As far as I know they are not provided with a special name; I propose to use the term *free* adjuncts in this article. <sup>3)</sup> The following quotations illustrate the use that is made of these in living English.

1. *An active politician*, Moore devoted many years to the support of the Whig party in the House of Commons. Whibley, *Thackeray* p. 3.

2. *The work of a distinguished French historian*, this article has been translated for publication in "The Round Table". *Times, Lit. Suppl.* 14.9, '16 p. 435.1.

3. Never assuming superiority, he was obliged to yield. *No orator*, he addressed any company with effect. *No student*, he seemed to be intuitively aware of the merits of any book of mark. *ib.* 19.10, '17 p. 851.4.

<sup>1)</sup> Oxford Dict. s.v. *live* v.

<sup>2)</sup> Poutsma I, p. 223.

<sup>3)</sup> This name seems, for various reasons, preferable to *independent* adjuncts, the term used in my *Handbook*.



4. *A Christian it would seem*, but certainly nurtured on the precepts of Plato and the Stoics, Boëthius turned in his extremity to these teachers for reassurance in his doubts. Davis, *Medieval Europe* p. 34.

5. *Not much of a talker in general*, to-day her tongue was marvellously loosened. Peard, *Madame's Granddaughter* (Tauchnitz p. 82).

6. *The son of a Stratford burgess, who had married the daughter of a wealthy farmer*, William Shakespeare (born about April 20, 1564) grew up to manhood in his native place. Herford, *Shakespeare* p. 10.

7. *Shy, reserved, and proud*, I would have died rather than have breathed a syllable of my secret. Mark Rutherford, *Autobiography* p. 50.

8. *Sympathy or no sympathy*, a man's love should no more fail towards his fellows than that love which spent itself on disciples who altogether misunderstood it. *ib.* p. 25.

9. The young cavalier perused that letter again in memory. *Genuine, or a joke of the enemy*, it spoke wakening facts to him. Meredith, *Evan Harrington*. ch. 18 p. 184.

10. Like all craftsmen of the kind, he is at the mercy of his material, which, *abundant enough in some respects*, is disappointingly scanty where the matters most provocative of curiosity are concerned. *Times, Lit. Suppl.* 12.10, '16 p. 488.2.

The relations of the adjunct to the rest of the sentence are various. Sometimes it is one of cause (as in no. 1 and 7), or concession (as in no. 3, 5, 10 perhaps also 4,7); of concession with an alternative *or* in 8 and 9. In other cases (as in no. 2 and no. 6) the relation is very vague; indeed we may often say there is no relation at all, at least no more than there is between two successive sentences in a discourse, or between two sentences coordinated by *and*. It seems also that the adjunct in this last case is more closely connected with the noun, to the exclusion of the predicative verb, so that it seems to be an adjective-adjunct rather than a predicative adjunct.

The free adjuncts may also have the form of an infinitive or a participle. Some quotations with the infinitive may precede a discussion of this use. The use of the participle is too well-known to require illustration.

1. You can't say any one would ever know *to look at us*. Anstey, *Vice Versa* ch. 2.

2. Charles (II), to do him justice, desired toleration in the interest of the Puritan as well as of the Roman Catholic nonconformists. Wakeman, *Introduction to the History of the English Church* (8<sup>th</sup> ed.) p. 385.

3. One would think, *to hear them talk*, that England is full of English traitors. *Times, Lit. Suppl.* 20.1, '16, p. 25.2.

4. *To say truth* she did not know in the least..... Galsworthy, *Freelands*, ch. 14 (Nelson's Continental Libr. p. 162).

5. Everybody looked at mother, *to hear her talk like that*..... Blackmore, *Lorna Doone* (Everyman) p. 68.

6. *To be honest*, I do not believe in fretting too much over a piece of writing. Benson, *Thread of Gold*.

7. This relation of man and lord we find in all parts of the social structure. *To start with* it is a relation into which men enter voluntarily. Maitland, *Constitutional History*, p. 148.

The question naturally suggests itself: when the infinitive is used, when the participle. The answer seems to me to be that it depends in the first place upon the kind of relation that is to be expressed to the rest of the sentence. The participle often (exclusively?) expresses cause or reason, time, or a vague relation that may perhaps be denoted by the vague term:

attendant circumstances. <sup>1)</sup> The free infinitive, on the other hand, seems chiefly to denote condition or purpose. It may also be of importance that the free infinitive generally has the character of an *adverb* adjunct.

It is to be noted further that the relations expressed by the free infinitive or participle are not identical with the relations expressed by the noun or adjective as a free adjunct. Concession, in particular, is never expressed by the participle <sup>2)</sup> or infinitive.

In many cases the connection between the free adjunct and the rest of the sentence is indicated by a conjunction. The use of *as* (*As a child, he used to . . . . .*) is too well-known to need any illustration, but it may be useful to remind the reader of it in this connection.

1. *As if in response to this appeal*, the leading newspapers have begun to express themselves as plainly as possible in favour of radical changes in the Government. *Times Weekly Ed.* 26.1, '17 p. 70.2.

2. Yet, so introspective was the age in which he wrote, that, *as if unconsciously*, he had made them, in his first description, hardly less than studies of social environment and character. *Camb. Hist. of Engl. Lit.* IX p. 52.

3. *However excellent the work of the individual*, it is isolated; it bears little or no relation to the work of other individuals. *Athenaeum*, 28.8, '15 p. 142.

4. *However self-confident*, Tod Sloan tells some stories against himself. *Athen.* 11.9, '15 p. 173.2.

5. This is true; but, *if an explanation*, it is certainly no excuse for the choice. *Camb. Hist. of Engl. Lit.* XII. p. 172.

6. *When a child*, I was permitted to handle on Sunday certain books which could not be exposed to the more careless usage of common day. Gissing, *Private Papers of Henry Ryecroft*. V.

7. Sheldon, *when bishop of London*, began at once the repair of St. Paul's... Wakeman, *Introduction* p. 395.

8. *Though rather shy and distrustful of this new acquaintance*, Rip complied with his usual alacrity. W.-Irving, *Sketch-Book*.

9. *But whether considered with awe, or mocked, or summarily dismissed*, the examiner is loved by none. *Times Ed. Suppl.* 11.7, '18 p. 293.2.

10. *Whether small or great*, the town was a phenomenon sufficiently unfamiliar to vex the soul of lawyers reared upon Teutonic custom. *Davis, Medieval Europe* p. 215.

It is sufficient to give one illustration of a connecting relative pronoun in in these adjuncts.

*Whatever the immediate result*, there can be no doubt that the dispute has raised issues which can no longer be ignored. *Daily News.* 27.2 '12.

On comparing these sentences with those at the beginning of this article, it will be seen that the conjunctions are chiefly used when a relation must be expressed that is not suggested by the free adjunct without any connecting word. It appears that *concession* can be expressed in both ways (see no. 9 and no. 10); note however that the alternative *or* is used in both cases. In no. 8 it could not be spared because its absence might suggest a causal relation. It seems to follow from this and other examples that the causal relation is the primary one.

The infinitive and participle are also used with conjunctions; the gerund has a similar function after prepositions. A very few illustrations may suffice.

1. *As if to justify this illusion*, we incline to isolate it. *Times Lit. Suppl.* 26.10, '16 p. 505.2.

<sup>1)</sup> For examples arranged according to this classification see my *Shorter Acc. & Synt.* § 417.

<sup>2)</sup> The three examples adduced by Poutsma I, p. 731 are not convincing.

2. When her husband had set forth, Amy seated herself in the study and took up a new library volume *as if to read*. Gissing, *New Grub Street* ch. 6.

3. They were unlike, *as though recognizing* the difference between them by the circumstances of their births. Galsworthy, *Man of Property*, ch. 7.

4. *While possessing* nothing like the genius of Plato, more truly a child of his age is Isocrates. Goodspeed, *Hist. of the Ancient World* p. 196.

5. Mr. Ashton would look with plaintive inquiry into Mr. Gibson's face after some such speech, *as if asking* if a sarcasm was intended. Gaskell, *Wives and Daughters* (T.) I ch. 4, p. 61.

6. *On entering* the amphitheatre, new objects of wonder presented themselves. W. Irving, *Sketch-Book*, p. 40.

7. *On waking*, he found himself on the green knoll whence he had first seen the old man of the glen. *ib.* p. 41.

The infinitive in these examples expresses purpose. Between the participle and the gerund there is no clear distinction sometimes: when the gerund is used a participial construction with *when* would also be possible.

Perhaps it is here the best place to draw the reader's attention to a construction that seems closely related to the one discussed up till now. A few examples will be more useful than a theoretical analysis.

1. The crop is of immense value, *forming as it does* the staple export of the southern States. *Times*.

2. The fourth volume, *covering as it does* the usual allowance of five plays, now brings the number up to twenty, out of the entire fifty-two. *Athenaeum* 14.12, 1912 p. 739.1.

3. A note on the event, from which a passage may be borrowed, *giving as it does* a lively idea of the great poet-novelist at home. W. Jerrold, *Meredith* p. 34.

4. To us, *familiar as we are* with political organisations extending over enormous territories, it is a mere matter of political convenience, whether a state extend over a few thousand square miles, or over a few hundred thousand. Gardiner and Mullinger, *Introd. to the Study of Hist.* p. 6.

5. In the first of these lectures stress was laid upon the essential distinction between the "law of the constitution," which *consisting (as it does)* of rules enforced or recognised by the Courts makes up a body of "laws" in the proper sense of that term, and the "conventions of the constitution," which *consisting (as they do)* of customs, practices, maxims, or precepts which are not enforced or recognised by the Courts, make up a body not of laws but of constitutional or political ethics. Dicey, *Law of the Constitution*. Lect. VIII, Sec. ed. p. 344.

7. The lectures cannot detract from Maitland's reputation; but must, on the contrary, if possible, enhance it, *showing, as they do*, that the profound student was also a brilliant populariser of knowledge. H. A. L. Fisher in *Preface to Maitland's Constitutional Hist. of England*.

The examples show plainly that the construction is used to make it clear that a relation of *reason* is intended. Note also that the combination (*as it does*, etc.) is felt to be an addition, so that it is put between parentheses or commas, as in the last two quotations.

We have a third form of the free adjunct when it has a subject of its own.

1. *The classic beverage within him*, he was once more able to look the world in the eye. Snaith, *Principal Girl* <sup>1)</sup>.

2. But, *this apart*, the Conference will have much to do. *Times Weekly Ed.* 2.2, '17, p. 96.3.

<sup>1)</sup> In my *Acc. & Syntax* this and the two following quotations should be transferred from § 758 to § 760.



3. *Turner apart*, perhaps no painter typified the art of water-colours in England to the past generation so completely as David Cox. *Times Lit. Suppl.* 28.12, '17, p. 642.1.

4. But, *the influence of early associations and personal feelings apart*, it would seem that the artists of the stage whom he most admired were not those of the highest type Ward, *Dickens*, p. 13.

5. *Henry dead*, the crown was seized by Stephen of Blois, to the exclusion, as we should say, of the Empress Mathilda. Maitland, *Constitutional History*, p. 60.

Sometimes the free adjunct with a subject of its own is connected with the rest of the sentence by *and*.

1. Of all the company of those days he himself alone seemed left, except Swithin, of course, *and he so outrageously big* that there was no doing anything with him. Galsworthy, *Man of Property* ch. 2, p. 28.

2. The marriage was what is called a good one: both full of frolic, *and he wealthy and rather handsome, and she quite lovely and spirited*. No wonder the whole town was very soon agog about the couple, until at the end of the year people began to talk of them separately, she going her way, and he his. Meredith, *Amazing Marriage* ch. 1, p. 4.

The infinitive is also used with a subject of its own (the absolute inf.), as well as the participle (the absolute part.).

In 1888 the interest on the greater portion of the National Debt was reduced from 3 to  $2\frac{3}{4}$  per cent., *a further reduction to  $2\frac{1}{2}$  per cent. to take place in 1903*. Gooch, *Hist. of our own time*. p. 13.

The absolute participle is so well-known that any illustration seems superfluous, but the following examples, showing a combination of the related and the absolute participle with a free adjunct consisting of other parts of speech may be worth quoting.

1. *Completely drenched, the track lost, everything in dense gloom beyond the white enclosure that moved with him*, Evan flung the reins to the horse, and curiously watched him footing on . . . Meredith, *Evan Harrington* ch. 18, p. 185.

2. Oppressed with the heat, she had fallen asleep in an easy-chair, *her bonnet and open book upon her knee, one arm hanging listlessly down*. Gaskell, *Wives and Daughters*. (T.) I ch. 10, p. 163.

The difference between the absolute infinitive and the absolute participle is pretty clearly marked. The infinitive-construction refers to a future time, i.e. future with respect to the time thought of in the rest of the sentence. It is evidently identical with the use of the infinitive after *to be* (*We are to go back at six*). Hence the construction is frequent in wills (see an example in *Acc. & Synt.* § 240). The absolute participle is used in the first place, when no time is specially thought of, and secondly when the time is past or contemporary with that in the rest of the sentence.

The gerund is also used with a subject of its own in these free adjuncts. It is distinguished from other prepositional adjuncts with the gerund by requiring a possessive pronoun, whereas the others can be used with a personal pronoun (*to prevent him going back, to prevent his going back*).

1. *On his ascending the staircase* this feeling had deepened. Patterson, *Story of Steven Compton* p. 97.

2. Then suddenly, without a word of warning, *without my being in the least prepared for it*, she chucked me. *English Rev.* Sept. 1913, p. 200.

3. *On my opening the portfolio* it appeared that I had been there. H. James, *Daisy Miller* (T.) p. 247.

Resuming the results of our discussion we may state that

1. free adjuncts are often of a predicative nature, less often adjective or adverb adjuncts.

2. free adjuncts may consist of the nominal forms of the verb (infinitive, participle, and gerund) as well as nouns, adjectives and adverbs.

3. the relation between a free adjunct and the rest of the sentence, although often vague, differs according as it is a nominal form of the verb or another part of speech.

4. free adjuncts may show their relation to the rest of the sentence by conjunctions or relative pronouns.

5. free adjuncts may have a subject of their own.

Further investigation should aim at defining rigorously what relations can be expressed; in examining this question the parts of speech of the adjuncts should be carefully distinguished, and the exact function of the adjunct in the sentence should be settled, as far as possible.

E. KRUISINGA.

## Notes and News.

**The Inns of Court.** In the first number it was mentioned that the proposal had been made by a Royal Commission to establish a University of Law in London (p. 5). The *Educational Supplement* of *The Times* of Febr. 6 gives in its correspondence columns some information that will be of interest to our readers. We reprint them below, and only draw the reader's attention to the evident rivalry between the Inns of Court, representing the barristers who are anxious to preserve their own privileged position, and that of their Inns, and the Law Society which represents the less aristocratic solicitors.

### AN IMPERIAL UNIVERSITY OF LAW.

Sir,—The General Council of the Bar recently announced in their Annual Statement for 1918 that they "are not prepared to support any scheme for the constitution of a National School of Law which would remove students intended for the Bar from the jurisdiction and control of the Inns of Court." This policy was affirmed at the annual general meeting of the Bar on January 17.

There seems to be a good deal of misconception as to the significance of this policy, and the fear has been somewhat widely expressed that the profession is opposed to the creation of a British School of Law. As there can be no doubt that there is a growing need for an Imperial School of Law, a school which would form one of the strongest links of Empire, it would be well if this misconception were removed. I take this statement merely to mean that the Bar as a whole is opposed to any policy which would involve the extinction of the personality of the Inns of Court and the disappearance of the invaluable educational system which has been created by the Inns. These ancient colleges of law, if I may use the term, represent an educational tradition not dissimilar to that possessed by the colleges at Oxford and Cambridge. In an Imperial School of Law, a legal university for the Empire, they would necessarily be most important constituent colleges and would of course, retain their educational, professional, and disciplinary privileges, which have played so noble a part in the development of a great profession.

To say that they have had periods of lapse, as in the days of Blackstone, is beside the mark. The same criticism can be levelled at all ancient institutions. To maintain the unique characteristics of the Four Inns would be, in my view, a necessary policy in the creation of an Imperial university, since the study of law loses its reality and law itself loses most of the power of growth if theory and the study of theory is divorced from practice and the study of practice. The greatest jurists of the world, whether we consider Holland or Germany, France, the United States or England, have been trained lawyers closely familiar with practice. There are exceptions, no doubt. Bentham and Austin were exceptions. but they would have been better and less dogmatic jurists had they been trained in the practice of the law. I do not, therefore,

believe that the refusal of the Bar Council and the Bar to sacrifice the Inns of Court means that there is any professional objection to an Imperial School of Law. The conception of a legal university is no new thing. It was the very democratic University of Bologna that dictated the principles of law to the feudal chaos of Europe. Something like hunger for a common law was partly satisfied by Imerius and his successors. In the late Middle Ages the Inns of Court were regarded as a university which enshrined the Common Law of England. To-day there is a need, and not only an English need, for a university which shall once again attempt to satisfy that hunger for Law, national and international, which underlies our present discontents.

Lord Russell of Killowen, in his address of October 28, 1895, in Lincoln's Inn Hall traced part of the revival of legal studies during the nineteenth century in England and, following in the footsteps of Mr. Montague Crackanthorpe, advocated the formation of "the Inns of Court School of Law," with a Senate appointed by the Inns, the Crown, the Lord Chancellor, the Lord Chief Justice, the Universities of Oxford, Cambridge, London, and Manchester, and the Law Society. He insisted that the Inns should give the Law School their name, and paid a tribute to the educational efforts of these ancient societies. In an article published in 1898 he returned to the charge, and asked whether the best solution of the need for organized law teaching might not be "the formation of the Inns of Court into a great School of Law or Legal University."

The present policy of the Bar is not apparently opposed to such a consummation, but the developments of Imperial life and law which have taken place since 1898 make something larger necessary such as a central Imperial School of Law. Australia, Canada, South Africa are producing jurists of high rank. The universities of the Dominions, as well as of the United Kingdom, must help in the formation of an Imperial School of Law and place the experience of their law schools at the disposal of the new university. That university would find no system of law strange to its faculties, since the Empire applies almost every system of law known to history to the problems of its peoples. In South Africa to-day we are actually witnessing the mingling of the two greatest systems of Law that the world has known, the Roman and the English law. An Imperial University would have no limits to its possibilities in the regions of teaching, research, and practice, and the ancient Inns of Court would form the obvious centre of an institution designed to give trained lawyers, administrators, and judges to a great part of the earth.

J. E. G. DE MONTMORENCY.

Lincoln's Inn.

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Sir,—I have read with interest Mr. De Montmorency's able letter on the subject of an Imperial University of Law. With much that he says I agree, but his view of the attitude of the Bar in reference to the establishment of a school is, I think, open to question. May I briefly recapitulate the efforts which have been made to establish the school, and refer to the attitude of the Bar on each occasion?

On March 1, 1892, Sir Roundell Palmer moved in the House of Commons two resolutions affirming the necessity of a National School of Law. The Attorney-General, Sir John Coleridge, opposed the resolutions, which were not carried. Shortly afterwards Sir Roundell Palmer became Lord Chancellor and introduced a Bill for establishing a School of Law, and this Bill, which was supported by the Law Society, was not welcomed by the Bar and was eventually withdrawn. The next effort was made by Lord Finlay, who introduced a scheme for a National School of Law, which was approved by committees of the four Inns of Court and the Law Society, who passed the following resolution:—

That the committees recommend to their several Inns of Court and to the Law Society that they join in a petition to his Majesty in the form approved by the committees for a charter for a School of Law in the terms of a draft charter approved by the committees.

The terms of the resolution were rejected by the Inns of Court and accepted by the Law Society. In his presidential address delivered on January 25, 1918, Mr. Garrett advocated a National School of Law. At the annual meeting of the Bar Council held on January 17, 1919, the following resolution was passed:—

That the Council are not prepared to support any scheme for the constitution of a National School of Law, which would remove students intended for the Bar from the jurisdiction and control of the Inns of Court.

The Law Society has always advocated, and still advocates, the establishment of an Imperial School of Law, open not only to the students of the Inns of Court and of the Law Society, but to students of the whole Empire— not such a school as that provided by the Council of Legal Education, which is confined to one section of the community.



Every one must be glad to receive Mr. De Montmorency's assurance that during all these years the Bar have been dissembling their love, and that they are not opposed to a National School of Law.

WALTER TROWER.

Law Society's Hall, Chancery-lane, W.C.

**The English Clubs.** In the last number of *The Student's Monthly* the then sub-secretary of the English Club at Utrecht put forward a proposal for "association between the different English Clubs in our country that work with studying purposes." The suggested arrangement included free admittance to each other's meetings and an occasional exchange of speakers; and the writer expressed her conviction that it would "serve to call forth a more vivid interest in club-life among the members".

Thus far the proposal has not led to any definite results. The idea seems to have prevailed that the two points that were mentioned exhaust the possibilities of the scheme; and since nobody was very anxious to attend the meetings of another club, and there were hardly any speakers to exchange, it has failed to engage the attention it so amply deserved. For it had great possibilities: it is perhaps the only way to instil new life into one or two of these clubs, whose condition even their most faithful adherents will hardly call flourishing. And if well managed it might enable the clubs to take in hand a most important part of their task — if not *the* most important — which up to now they have almost entirely neglected.

A perusal of the programme of the Amsterdam Club of the last three years reveals the astonishing fact that not once has there been an evening devoted to a discussion of study interests. The same holds true of the otherwise very varied series of meetings organised by the Utrecht Club in its first year; likewise of the one at Groningen, to judge from its reports. Whatever has been done of late years (and it is little enough) to vindicate the interests of A and B students in matters of curriculum, examination system and degree, has been the result of private initiative. So far from taking the lead in these efforts, the Clubs have not even given their assistance.<sup>1)</sup>

We believe that this is one of the main causes of the indifference of many students to the Clubs and of the languishing condition of the older among them. They are not the official representatives of the A and B candidates, in the sense in which e.g. *de Vereniging van Leraren* represents modern language teachers; and they never will be so long as they continue to neglect all practical matters, and deal with the remainder of their province in a half-hearted, unsystematic way.

During the last four years the impossibility of going to England has compelled us all to concentrate on study in our own country. This has been a very serious handicap; but it need have been less so if there had been an organisation for utilising all the opportunities that Holland has offered — and they have been considerable. The large numbers of British interned made it possible for Dutch people to get a very near substitute for life in England itself, and individually many students of English have known how to avail themselves of this advantage. If, however, a joint committee of the three clubs had undertaken the work of bringing the English student world as a whole in contact with British people in this country — by arranging for residence with English families, organizing conversation classes under

<sup>1)</sup> The solitary exception is the share which the A'dam English Club had in the attempt to obtain a reform of the B-examination in 1914/15. At Groningen it was a special committee that took the initiative.

the direction of competent British teachers, securing English 'Varsity men for their theatricals, etc. etc. — the inconvenience arising from the "temporary impossibility to go to England", which has become a stock-phrase in the examination-reports, might have been reduced considerably.

Again, what have the Clubs done, or what are they doing, to assist their members in going to England now that this is becoming possible, and to help them in making the most of the time they spend there — which many fail to do for want of necessary information? These are matters of immediate and practical use; and any organisation supplying these and similar wants would see its existence not only justified, but secured.

The future position of their members as modern language teachers and their present position as students is likewise totally ignored. Have the Clubs shown any indication of their interest in such an important question as the institution of degrees in modern languages? Have they taken any trouble to inquire into the opinions of their members on it, to keep them informed of the various proposals, and to lay the wishes and views of the students before the educational authorities? None whatever. Curators and Faculty have discussed the matter *in camera* and have sent their conclusions to the Education Department; and one fine day we shall be presented with new regulations and an entirely new system of curricula and exams — and if we do not like them we may lump them, and have only ourselves to blame.

Let the Clubs give up their policy of indifference to the things that matter and no longer content themselves with recitations and tea-parties. Utrecht has made the first move; it would be a good idea if Amsterdam were to mark its Lustrum by following it up with an invitation to the other clubs to appoint their representatives on a Joint Standing Committee, which should have to draw up a scheme for reorganisation and future co-operation. This Committee might in time form a link between the students on the one hand and the examining boards and further educational authorities on the other; it should keep itself informed of whatever affects students in their present and future position and report to the Clubs on it; and it should endeavour to put them in touch with English life and culture by inviting the best English scholars and artists to read before them. This programme should be carried out in association with the English section of the *Vereniging van Leraren in Levende Talen* and with the *English Association*.

By setting to work in this spirit the old Clubs would be given a new lease of life, and the young one might bring its yet undiminished energy to the service of their common cause. Not to speak of the great advantages that would thence accrue to the students, and the zest that would be added to our study of things English by results thus accomplished by common effort.

**Grein and the Independent Theatre.** In the *Handelsblad* of Febr. 28 our countryman Jack Grein, the well-known leader of the Independent Theatre in London, made an appeal for the establishment of an *entente cordiale* between Holland and England by means of the stage. Let Rooyaards, Heijermans or Verkade go to London and show the English how we understand and interpret Shakespeare; and let Holland invite a first-rate English company with a repertoire ranging from Pinero to Shaw — it will be the best method for getting them to understand each other.

The proposal deserves every attention, and we are looking forward to hear that it has met with the approval of some Dutch Maecenas who is prepared to finance the undertaking. As Mr. Grein writes us, to let a Dutch company play Shakespeare in London for a fortnight would cost

about 10,000 guilders — surely no insurmountable obstacle. And just imagine an *English* production of Shaw or Galsworthy at Amsterdam or The Hague!

At our request Mr. Grein has promised to write an article for *English Studies* on his work for the English stage, which will be published in our next issue. His latest undertaking is the publication of the *Arts Gazette*, a weekly devoted to drama, music, art and literature, edited by himself and his brother, L. Dunton Green. Readers whom it may interest are referred to the *Bibliography* for further particulars.

**Going to England.** Those who have written to ask us to carry our scheme into effect are informed that a member of our staff who is going to England shortly will make the necessary enquiries. The data obtained will be published in E. S. or communicated to those subscribers that wish to receive them, as may prove most suitable. In any case intending visitors to England should at once send us their exact requirements, in so far as they have not already done so.

**Holiday Courses.** Mr. Daniel Jones informs us that University College, one of the colleges of the University of London, will hold a course in spoken English for foreigners from Aug. 5 to Aug. 18 inclusive. Fee for the whole course £2.2s. od. Forms for application may be had from Walter W. Seton, M. A., D. Lit., Secretary, University College, London, W. C. 1.

This course is distinct from the one which is to be organized by Prof. Ripman, to which reference was made in our first number. We are now further informed that it will include lectures on "*Some Geographical Aspects of Liberty, Equality, Fraternity*" by Prof. Lyde; *The Poets of English Romanticism and Rudyard Kipling* by Mr. Fuhrken; *The Sounds of Modern English* by Prof. Ripman, also two lectures on *Recent Developments in English Education, with special reference to the Teaching of Modern Languages* by the same; *The History of London* by Mr. Walker, Hon. Secretary of the British Archaeological Association. There will be excursions to places of interest in and around London and students can obtain tickets for Prize Distributions, Sports, etc., at various schools. Fee £3. Correspondence to be addressed to The University Extension Registrar, University of London, London S. W. 7. Students desiring accommodation will be provided with addresses of suitable families.

We are informed by one of our readers that the University of Oxford is holding a course of about a fortnight in August. Subject: The British Commonwealth — Past, Present and Future.

We are making further enquiries in London, Oxford and Cambridge, the results of which will be published in due course.

**Dr. Mead on Plotinus.** The prospectus of the "Internationale School voor Wijsbegeerte" at Amersfoort announces a course of lectures on *Plotinus*, to be given in English from 1—6 September by Dr. G. R. S. Mead, of London. The lecturer is one of the most prominent men in philosophical circles in England at the present day, and well-known for his study of Gnosticism. He is president of *The Quest Society*, and editor of *The Quest*. (Published by John M. Watkins, 21 Cecil Court, Charing Cross Road, London, W. C.). We can recommend this course to students of philosophy. The example will, we hope, be followed by other institutions in this country.

**The Degree.** Dr. de Visser's new Bill for amending the Higher Education



Act may prove of the utmost importance for Modern Studies in Holland, as it will at last give them full University rank. The bill provides for one single doctor's degree in each faculty, to be taken in one or more special subjects, at the candidate's option. Aspirants to the degree must qualify for professional work by taking the *doctoraal examen*.

Although the report does not mention the point, the M. O. certificates will, of course, continue to exist. We wonder if certain reforms in the system will be taken in hand at the same time with the admission of Modern Studies to the degree. At any rate, Dr. de Visser has declared himself in favour of requiring proof of sound preparation from candidates wishing to take the certificates, though he does not intend to restrict them to the H. B. S. diploma.

## Modern Studies.

Educational literature is plentiful in England at present, though few specimens of it afford such interesting reading as the report, published in April 1918, of the *Committee on the Position of Modern Languages in the Educational System of Great Britain*.<sup>1)</sup> Its publication during the European war is particularly significant: for the war has made British people feel keenly their want of knowledge of living foreign languages, and of foreign conditions and ideas generally. The cause is twofold: indifference to such knowledge among most classes of the people, but particularly in business circles, and inadequate provision for modern studies at the schools and Universities.

Modern studies<sup>2)</sup> are a late development of European learning. In England they were taken up much later even than in Continental countries, which is accounted for by its geographical situation, and by the use of English as the language of commerce all over the world. Their practical need was little felt until the twentieth century, when trade and industry met a rival who adapted himself to his customers abroad instead of requiring them to conform to him; and their value as an instrument of learning and culture was kept from being realized by the absolute dominion of classical studies. The nineteenth century brought gradual change here as elsewhere; but the classical tradition has hitherto prevented the recognition by its side of "the study of modern peoples in any and every aspect of their national life" as of equal, if not more, interest and importance with the study of the peoples of Hellas and Latium.

The Committee have examined this problem in all its aspects. A historical survey of the study of modern languages in Great Britain introduces the reader to a full and frank exposition of the actual state of things. Evidently no attempt is made to cloak the position. British indifference to education is shown to be the root of all evil; though in fairness it should be admitted that it is rapidly becoming a thing of the past. "The average well-to-do English parent was not anxious that his sons should learn anything

<sup>1)</sup> Published by the Stationery Office, London. 8 vo. XXIII + 258 p.p. 1 s. 6 d. net.

<sup>2)</sup> Defined in the report as "all those studies (historical, economic, literary, critical, philological, and other) which are directly approached through modern languages." "....the study of modern peoples in any and every aspect of their national life, of which the languages are an instrument." Pg. XXIII.

in particular; he was content that they should excel in cricket and football, enjoy their life, and stand well in the opinion of their masters and school-fellows." (pg. 10.) Let us, however, distinguish the average from the best, and notice the highest achievements of English education — the often splendid results of the old classical tradition in learning. There is a letter of Gladstone printed on pg. 87, 88, estimating classical studies complementary to Christianity in their "application to the culture of the human being, as a being formed both for this world and for the world to come." They aimed at "an imaginative comprehension of the whole life of two historic peoples, in their art, their law, their politics, their institutions, and their larger economics, and also in their creative work of poetry, history, and philosophy." (pg. 47, 48.) Modern studies have to struggle hard to gain their rightful place by the side of the venerable tradition. How far have they hitherto succeeded?

The committee found that in the whole of Great Britain there were fifteen professors of French and eleven of German; of these ten and nine respectively were foreigners. None of the four Scottish Universities had chairs in any of the modern foreign languages: the lecturers were not represented on any of the governing bodies. In neither Oxford nor Cambridge was there a chair of French language or literature. In 1911-1912 the Colleges of Oxford and Cambridge awarded to Modern Languages 8 Scholarships out of 449. In all the Universities those who entered for Modern Studies were as a rule insufficiently prepared before matriculation, and did not on the whole compare favourably in ability with their fellows in the other departments. "In our circuit of the Universities we enquired whether the students in general could read foreign books; a reading knowledge of French appeared to be fairly widespread but seldom fully adequate for the purposes of study; knowledge of German was much rarer." (p. 31.) "In Scotland we were told more than once that young Scotsmen did not consider Modern Studies to be a man's job." (p. 149.)

The neglect in schools and universities has its counterpart in the indifference encountered in business circles. The committee addressed a paper of questions to a thousand important firms and men of business to ask their opinion on the practical value of modern languages in commercial affairs. Seven hundred and fifty did not take the trouble to answer them. The replies that *were* sent in disclosed a good deal of ignorance and contempt of education, though with notable exceptions. Hardly any had a conception of the higher uses of modern studies in business. — In a letter by the late Lord Cromer it says that the conduct of public affairs in Egypt was constantly hampered by British ignorance of foreign languages, especially of French.

Ignorance, neglect, apathy — the report shows them nearly everywhere existing. But it does more than this. It makes it clear to the British public — if it will take the trouble to read — why this state of things should not be allowed to continue. It touches the string that is sure to respond — the national welfare is at stake. Modern studies are a national necessity. All life and activity in Great Britain depend on its foreign commerce; and to maintain its position after the war it will need men with an intimate knowledge of the languages and the economic and social conditions of the countries with whom Britain trades — that is to say, of every country on earth. Of the languages by means of which such knowledge may be acquired, French comes first in importance, next, in alphabetical order, German, Italian, Russian and Spanish. Commerce, the public service, the army, the

navy, want men trained in one or more of these — and to obtain them, secondary schools should teach all their pupils, except the wholly incapable, one living foreign language thoroughly, and a second or third when the pupil has shown capacity to master more than one. Provision should likewise be made for training experts in minor languages. Education should be mobilized from top to bottom in the national struggle for life — but first of all, the public must be convinced, and the Government must engage the best brains of the country by holding out remunerative openings to those who give up their energy to modern studies.

In putting practical ends first, the commissioners show their good sense. They do not blink at facts; they are not too refined or learned to start with the material side of the problem; they know that all social and intellectual life has an economic basis. "In order to live well it is first of all necessary to live." "To neglect the practical ends of education is foolishness; but to recognise no other is to degrade humanity. Moreover, it is to ignore a most powerful motive. Art, poetry, the drama, history, philosophy, may have no "survival value"; but men will work for the joy of comprehension, for the joy in beauty, for the joy of creative construction, as they will not work for less inspiring ends. The desire to live well is a most potent force; and it has done and will still do as much to modify the aims of men as the struggle for existence. Culture and civilisation are by-products of life; but like some other by-products they may yield a greater return than the parent industry. What gives dignity and splendour to life may be more precious than the life itself." (p. 46.) This is true humanistic philosophy, recognising the unity of the life material and spiritual; and a solid foundation to start from in defining the idealistic aims of Modern Studies.

I have thus far avoided the word *philology*; for it appears to have a narrower acceptation than our *philologie*. "The study of languages is, except for the philologist, always a means and never an end." The Mediæval and Modern Languages Tripos at Cambridge of 1886 is censured for its exclusive preoccupation with philology. "The study of words as words and of language for its own sake, is a worthy branch of learning, but Modern Studies at the Universities should mean much more than philology. The study and practise of the use of language as a fine art is an admirable school of thought and taste. The study of literature, critical, aesthetic, or scientific, should not fail to develop imaginative sympathy, and it is one of the principal avenues to the knowledge of a foreign people. But the study of words as words, of language as language, of books as books, and of the art of language for its own sake, even all together, form too limited an objective for Modern Studies at the University. Those studies should be in the widest sense historical, and embrace a comprehensive view of all the larger manifestations of the past and present life of the peoples selected for study. Many, perhaps all, of the students must specialise to some degree, but all should know enough of the whole to see its relation to their speciality, and the combined activities of the Modern Honours School should neglect no part of illuminating knowledge. So regarded, and only when so regarded, Modern Studies may become a means of complete culture and enlightenment. The higher learning at the Universities is needed in order that the schools may be penetrated by the right spirit, and that those who are occupied with every preparatory stage, however humble, may have in mind the highest possibilities of their work. To those ends but few can approach, but the higher they are set the greater benefit to all." (pg. 49, 50.)

The report possesses the excellent English qualities of sound common



sense and high idealism; it never for a moment fails to keep us interested. Those who are well acquainted with English education as well as those unfamiliar with it may read it with both pleasure and profit. Apart even from its special bearing on Great Britain, it has a good deal to say that should be of value for all modern students; and the question of the true aims and methods of Modern Studies is fully as actual in this country as it is in England.

R. W. ZANDVOORT.

## Translation.

The text set for translation in our first number was in the nature of an experiment. Though we say it with bated breath, it must be confessed that it was far too difficult for our purpose, chiefly on account of the involved style, and we regret to say that among the many translations sent in very few were up to the mark. What we want to find out is how the *idea* appeals to the general body of readers. We shall be very grateful, therefore, if readers who have views on the subject, will jot them down on a postcard and post it to us for our future guidance.

Some funny renderings inspire the unhappy editors with thoughts that lie too deep for tears. Such are e. g.

"a man no longer young and getting bald in a somewhat ivory way beneath his short, dark-fair hair;" "a lump of wood burning with some curling jets of flame;" "walking between the pieces of furniture and the easy chairs"; "Madam was still at the boys"; "to dally with Adolphus"; "a man not young more and getting a little ivory like bald under his hairs"; "pretty blue grey"; "German beard"; "a wood block burned with a pair wrinkle tongues"; ("block" is right though "log" is the usual word; a lump of soap, of sugar, of lead).

It seems only kind to let the perpetrators of these atrocities know that we have survived the shock. Shut your dictionaries, open your novels!

The best translation is that done by L. M. H. of Overveen which we print here, with a few slight alterations.

Dolf van Attema, on his *constitutional*, had looked in upon his wife's sister Cecile van Even, in the Scheveningen Road, and he was waiting in the small front drawing-room, walking amidst the rose-wood *pieces* of furniture and the sofas for two, of a dull red-watered silk, with the three or four large strides with which he seemed to measure the *narrowness* of the apartment over and over again. Behind the *easy chair* an onyx lamp was burning on an onyx stand, softly glowing under its lace shade like a large, hexagonal flower of light.

Her mistress was still with the boys, who were just being put to bed, the servant had told Mr. van Attema, and he regretted not to see his god-child, little Dolf, again that night; he had *already* wanted to run upstairs for a moment, to have a romp with Dolf in his little bed, but he had also immediately remembered Cecile's request never to do this again; the boy used to remain awake for hours after such frolicking with his uncle. And so now, with a smile because of his obedience, he was waiting for his sister-in-law, all the time measuring the small drawing-room with his step

of a strong, short man, thick-set and square-built, no longer young, and showing some ivory-coloured bald spots under his close-cropped *dark-blonde* hair; his eyes were small, kind and of an agreeable bluish-grey; his mouth was firm and resolute, even when he smiled in his ruddy and frizzled short Teutonic beard.

A log of wood was burning with a few spiral tongues of flame in the nickel-and-gilt hearth, as a flame of *modesty* in this dusky atmosphere of the dim lace-shielded lamplight and intimacy, *modesty* was also spread through the whole narrow apartment by something like an aroma of violets, a *shade* of the scent of violets, which hid in the soft tints of the wall-paper and the furniture, — faded pink watered silk and rose-wood —, which hung in the corner of the small rose-wood writing table, with its few silver writing materials, and its portraits in *glossy*, glass *Mora stands*; a small white Venetian looking-glass over them.

A *constitutional* is a walk taken for health's sake (Murray) and the word cannot therefore be used here. *Look in at (upon)* are both correct but not *look in to*. *Call at his sister in law's, on his sister in law*. *At the Scheveningen road* is wrong: *we live in a road, the house stands on the road*. We think of the furniture as a whole, therefore *pieces* is incorrect. *Sofas for two* had better be replaced by *settees*. *Moiré* is a loanword and should not be Englished. The same remark applies to *chaise longue*, which is a kind of couch or sofa. *With three or four strides measuring the width of the tiny room*. *Rosewood furniture*, not *rosewooden*, here we want the material noun, not the material adjective. *Mevrouw was still with the children, putting them to bed*. *Little Dolf, the little Dolf*. See Poutsma Part II 575: Some emotional adjectives are apt to attach permanently to their head-word, insomuch that they are more or less felt as part of the proper name. Thus *Little Dick, Tiny Tim*. *On an onyx pedestal*. *He would have liked to go upstairs and romp with Dolf*. If we translate *would have run upstairs* we get *zou naar boven zijn geloopt*. *His namesake, little Dolf too free*, it does not say *naamgenoot* in our text. *He had already been about to go upstairs*: the Dutch *reeds* must be translated only if it is more or less emphatical, which is not the case here. See Stoffel, Handleiding III. 63 and Krüger, *Englisches Unterrichtswerk*, 119, *Schon*, (vom Anfang eines Zustandes), The fields are beginning to dry up. The days are beginning to shorten. *Ibid.* p. 250: *already kommt in in solchen Sätzen vor, ist aber viel seltener als schon in den entsprechenden deutschen*. *Smiling at his obedience* is good. The periphrastic form is wrong in: *the boy was lying awake for hours*.

*Showing symptoms of baldness under his close cropped hair*. *Dark-fair* is a contradiction in terms, we might translate *which was fair bordering on the dark side, fair inclined to dark*. Not *brown* or *auburn* of course. *Smiling in the ruddy curly growth of his Teutonic beard*.

The word *German beard* is non-existent, as far as we know. For the difference between *discretion* and *discreetness* consult any dictionary. *Modesty* conveys an altogether different idea. *A suggestion of the scent of violets nestled...* *Shade* is used with reference to colours. *The lamp covered with lace and intimacy* makes nonsense. *Gentleness of the tints*: tints cannot be said to be gentle. *Intimity* is not English, no more is *ornated* (with nickel and gilt). *Glossy frames* is incorrect, so is *polished frames* (gepolitoerd).

Misspellings: *arama*, *atmosfere*, *aroom*, *blueish*, *boldness*, *Extasy*, *hexagonel*, *moir*, *onynx*, *Scheveningue*.

Good translations were received from F. Th. V. The Hague. A. D. The Hague. J. H. B. The Hague (less good). A. M. v. L. Utrecht. M. M. Rotterdam.

Meneer de Vliet kwam zelf zijn belasting betalen. Tevreden en bedaard bleef hij op het kantoor zijn beurt afwachten, nam aandachtig alle voorwerpen op die tegen de muren hingen, wisselde in de verte een vriendschappelijk hoofdknikken met den ambtenaar, en schoof langzaam naar voren. Aan het publiek betoonde hij allerlei kleine beleefdheden; hij vermeed te dringen, trok zijn schouders op, ten einde zoo smal mogelijk te zijn, maakte steeds ruimte voor net gekleede heeren, en liet de dames altijd voorgaan. En wanneer hij zijn plaats aan een ander inruimde, en men hem zei: „Neen, gaat uw gang maar, Meneer,” dan antwoordde hij: „Volstrekt niet! Volstrekt niet! Na U. Ik heb den tijd!” met een bleek, gediensstig glimlachje tegen den aangesprokene.

Als eindelijk dan zijn beurt was aangebroken, zette hij zijn wandelstok tegen de toonbank en haalde uit den binnenzak zijner overjas een groote, witte enveloppe te voorschijn. Daarin had hij zijn belastingbiljet geborgen, terwijl het geld in een stukje papier gevouwen was. Beleefd reikte hij den ambtenaar het papier over, er bijvoegend:

„Als 't u blijft! Drie gulden-een-en-twintig!”

Dan ontvouwde hij het papiertje, telde zelf, terwijl de ambtenaar zijn biljet afteekende, het geld op de toonbank uit, en zeide: „Ziet u? Eén, twee, drie gulden en één-en-twintig centen, ziet u?”

Daarop borg hij het biljet weer in de enveloppe, en verliet het kantoor, door het publiek heen, zonder te dringen, altijd zacht en beleefd vragende: „Mag ik U even lastig vallen?”

Zoo verscheen hij tienmaal 's jaars op 't kantoor. Eens had hij ontdekt, dat het 's Maandags het drukst bij den ontvanger was, en sinds dien tijd kwam hij steeds op Maandag. Dat schonk hem een verhooging van genot.

Envelopes marked “Translation” to be addressed to P. J. H. O. Schut, 54<sup>a</sup> Diergaardelaan, Rotterdam, before May 1.

## Questions.

*We are prepared to insert questions on English subjects sent in by our readers. Replies will be gratefully received, also to questions that have already been dealt with.*

1. What is the best way to give conversation lessons after the two Pictorial Wordbooks by Nolst Trénité have been finished? Does any suitable handbook exist which will answer the purpose of conversation lessons?

Reply. We suggest Kron, Little Londoner, Bielefeld, Mk. 3.60 and Van Nek, Colloquial English, Noordduyn, Gorinchem. Perhaps some of our readers can give further information?

2. *a.* Is a knowledge of Latin and Greek required for the A-examination or only desirable? And if so, how far?  
*b.* A-candidates are advised in the examination report to read “goed modern Engelsch proza”. Can you inform me what books are worth reading?



- c. Can you mention a book in which I can find what I have to know about education and teaching?
- d. Is a composition ever set for the written part, or always a translation?
- e. What books are to be advised for Idiom?
- f. Is paraphrasing asked orally or on paper?
- g. Is the knowledge of French and German required for the M. H. B. S. certificate sufficient?
- h. Where and when should applications for entry to this summer's A-exam. be sent in?
- i. Is some knowledge of literature required?
- j. Are B-candidates examined in the A-subjects in summer or in December?

Reply. *a.* Programme in the *Wet op het Middelbaar Onderwijs*. A convenient edition is the one by Tjeenk Willink, Zwolle. (Price 0.50 or 0.75).

Latin and Greek are not required. A thorough study of a modern European language and its literature is impossible without a knowledge of the literature of other European nations, and of Greek and Latin.

The final examination of a Gymnasium is a reasonable standard. An elementary knowledge of Latin and Greek is of little, if any, use.

*b.* Books of good authors on all kinds of subjects that may interest the reader are suitable. Books containing a great deal of slang should be avoided. Good newspapers, especially good weeklies, are also useful. Avoid *Daily Mail*, and other papers of that sort.

Students should not only read novels (Trollope, Mrs. Gaskell, and among modern novelists Hardy, Galsworthy, Wells, Vachell, Mrs. Sidgwick, and a host of others equally suitable for the purpose)<sup>1)</sup> but also books on history, etc. such as are published in the Home University Library (1/3 each).<sup>2)</sup>

*c.* The best plan is to study the methods practically followed in the various Dutch schoolbooks.

Books on theory such as those by Sweet, Jespersen, or Franke may also be useful.

*d.* Translation from Dutch into English only.

*e.* None. Idiom should be learnt by reading and by hearing English. There are systematic vocabularies, by Poutsma (*Do you speak English*) and Krüger (*Schwierigkeiten des Englischen*) but they are rather books of reference.

*f.* Orally.

*g.* Yes. See the answer to *a.*

*h.* Applications should be sent to the *Departement van Onderwijs* before May 15 inst.

*i.* A-candidates are not examined in literature, as the *present* programme does not allow it. A revision of the programme is not unlikely in the near future, and would certainly change this. It is also practically difficult for a candidate to study modern prose and poetry without acquiring some knowledge of nineteenth-century literature. Poetry must be read with a view to the oral paraphrase.

*j.* B-candidates may take the language-part in the summer. This includes both the modern language and the older periods.

<sup>1)</sup> See the Catalogue of Anglia, Utrecht.

<sup>2)</sup> There are also a good many of this sort of books in the Anglia Library. (Apply to the University Librarian.)

## BOOKS.

Readers wishing to sell or purchase books may avail themselves of our space, for which a charge will be made of 10 cents for each book, to be forwarded in stamps.

**For Sale :**

1. *Klinghardt*, Artikulations-und Hörübungen. cloth. f 3.50. 2. *Soames*, Manual, ed. Viëtor, 2 vols. cloth. f 1.50. 3. *Ripman*, Sounds, Specimens & Elements, 3 vols. cloth. f 1.75. 4. *Rondet*, Elements de phonétique générale, 1910. (16 frs.) f 3.50. 5. *Saintsbury*, Elizabethan Literature (7/6), f 2.50. 6. *Gosse*, Eighteenth Century Literature (7/6), f 2.50. 7. *Soames*, Phonetic Reader, f 1.50. 8. *Jones-Michaelis*, Phonetic Dictionary, f 2.50. 9. *Krüger*, Syntax, 2nd ed. 2 vols. (Hauptwort, Eigenschaftswort, Umstandswort). Leather. f 5.00.

Apply Dr. E. Kruisinga, 42 Joh. v. Oldenbarneveldtlaan, Amersfoort.

**Wanted :**

1001 *Gems of English Poetry*, in good condition. Write to Miss A. M. Glas, 34 Willem II-Singel, Roermond.

Some Remarks on the Use of *One* as a Prop-word.

## I.

*One* after *Right* and *Left*.

In Dr. Kruisinga's *Shorter Accidence and Syntax* (Second Edition), § 160, we read :

*One* is also often absent when there are only two specimens of a class: His right foot is larger than his left. The New (read: Old) Testament fills three times as many pages as the New.

In § 547 of his *Handbook of Present-Day English*, Vol. II, the following remark on the use of *one* is found :

It also seems that *one* is avoided when the adjective does not denote a quality (Some sub-committees were appointed, among them a Welsh and a Scottish. Langland stands for the theological conception of life and Chaucer for the sensuous or Renaissance conception).

Perhaps it is for this reason or for the one mentioned in § 546 (Absence of *one* is very common when two adjectives are contrasted) that *one* is never found in the following cases :

My right foot is a little larger than my left.

The Old Testament fills three times as many pages as the New.

The northern half of the world has much more land than the southern.

In Roorda's *Dutch and English Compared*, I, § 44, we find a similar rule :

When one adjective is contrasted with another, . . . . . *one* is often left out: Everywhere *small* establishments have been swallowed up in *large*. They are virtues which are more common among the parsons of the *old* school than among those of the *new*.

Jespersen, in his *Modern English Grammar*, II, 10.94, says :

It must be considered as a survival of the old freedom to use an adjective alone, when the lighter construction without *one* is often preferred to the heavier with *one*; this is frequently the case with short familiar adjectives, especially if the two groups (the one with a substantive, and the one without) are in close proximity: The old world and the *new*. It is a little kingdom, but an *independent*.

In Poutsma's *Grammar of Late Modern English*, II, p. 1289, it says :

The prop-word is apt to be dispensed with when the adjective in syntactically connected with its contrast or alternative, especially in literary diction. The omission seems to be most frequent after the definite article:

My right hand was in my mother's left (Dick., *Copp.*, Ch. II, 10a).

He was armed with a rapier and a dagger, the rapier he held in his right hand, and the dagger in his left (Mason, *Engl. Gram.* <sup>34</sup>, § 126).

The right lobe of his liver is on the left side, the left on his right (Wells, *The Plattner Storie* and others, I, 11).

With reference to the use of *one* after *right* and *left* <sup>1)</sup> it may be observed that Kruisinga's statement: "*one* is never used in cases as *My right foot is a little larger than my left*", is too absolute, though I must confess that one of my former teachers (a well-educated Englishman) used to say that we must always write and say 'The right arm and the left', and not 'the left *one*'.

So far as I can see, Poutsma hits the nail on the head when he says that *one* in this case is especially omitted in *literary* language (See the examples above).

*One* very often has a colloquial ring in many combinations, though it is evidently getting more and more common in serious language as well, and will most probably be accepted as standard English before this generation has passed away, seeing how the use of it has been gaining ground in the last fifty years. Poutsma gives, however, no examples of this colloquial use of *one* after *right* and *left*, and I therefore beg to give the following quotations:

1. "Wat is your name?"

"Elinor Woolcot, but they call me Nell", she said, holding out her left hand, since *her right one* was occupied with the plate (Ethel Turner, *Seven Little Austrailans*, in: Schaap and Numan, *Old and New*, I, p. 58).

2. Moreover, Mr. Charterton had very large ears, more particularly was *the left one* large (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 80).

It appears from these quotations that *one* occurs in connection with *right* and *left*, after *possessive pronouns* as well as after the *definite article*. It seems, therefore, that the use of *one* is not in the first place dependent on the kind of adnominal qualifier (*the*, *a possessive pronoun*, etc.), but that it is chiefly a question of style. In literary English the use of the colloquial *one* is often avoided, whereas it may frequently be heard in the spoken language.

<sup>1)</sup> It is needless to say that *one* after *right*, when used with a different meaning is frequent. Cf. But how do I know that my ideal is *the right one*? (Neill, *A Dominie's Log*, p. 60). The instinct which guides us to do this is, perhaps, *a right one* (G. du Maurier, *Trilby*, I, p. 66).

## II.

### *One after Own.*

In Dr. Kruisinga's *Handbook of Present-day English*, II<sup>3</sup>, § 543) the following rule is given:

*One* is not used after *own*, e.g. I am not a tenant of this house; it is my own.

The same rule is given in his *Shorter Accidence and Syntax* (Second Ed.), § 159.

Poutsma, in his *Grammar of Late Modern English*, II, p. 1290, says: *One* is regularly dispensed with after *own*. In all the examples (but two) occurring in the Grammar, *own* is not connected with the propword.

And it is quite true that in the great majority of cases *own* is not followed by *one*, not even when it is the last word of a clause, as in:

1. The faith of his guests even exceeded his *own* (W. Irving. *Spectre Bridegroom*).



2. She looked round, fearing intrusive eyes, but seeing none, she allowed him to embrace her. "My *own* — at last my *own*" (Trollope, *Old Man's Love*, p. 274).

3. His vocabulary did not always coincide with her *own*, but she managed to get the gist of it (J. Webster, *Just Patty*, p. 223).

There is, however, a case in which *one* is occasionally met with in combination with *own*, viz. in the phrase *my own one*:

1. God bless you *my own one* — Yours affectionately — John Gordon (Trollope, *Old Man's Love*, p. 258).

2. I had taken his gifts with a full hand. And where were you, *my own one*? Had I a right to think that you were thinking of me? (*Idem*, p. 276).

3. "Can't you keep out of this fight, John?"

"*My own one*", I answered, gazing through the long black lashes, at the depths of radiant love: "I believe there will be nothing" (Blackmore, *Lorna Doone*, p. 314).

### III.

#### *One after a Cardinal Numeral.*

The rule, still to be found in some grammars, that *one* is not used after a *numeral*, has since long been given up, as everyone can convince himself that the prop-word is frequently used after **ordinal numerals** <sup>1)</sup>, especially in colloquial English:

1. *The first one* of you who sets foot on these steps is a dead man (Orczy, *Tangled Skein*, p. 28).

2. I'm taking a vacation; it's *the first one* I've ever had since I left school (Williamson, *The Scarlet Runner*, p. 318). (But also: Roscoe was *the first* to reach the lever (Sir G. Parker, *Mrs. Falchion*, p. 76).

3. I was hailed in Golden Square by an old lady surrounded by three children, two of them crying and the *third one* half asleep (Jerome, *Three Men on the Bummel*, p. 200).

It has now been replaced by the statement that *one* is not used after a **cardinal numeral** <sup>2)</sup>, which is much more accurate, as there is hardly any exception to it. For though, in familiar English, *one* may be used in such sentences as:

\*Which train shall we go by to-morrow? There is *one* at nine and another at half past twelve". — "We had better take *the nine one* (Sweet), <sup>3)</sup>

in literary use the prop-word is avoided, and we find either the word *train* added to the time-indicator, or (what happens very frequently) the word *train* is left out and understood:

1. I have to catch the ten-fifty train (*Strand Mag.*, Sept. 1908, p. 259.)

2. I can catch the 10.15 train (Bar. von Hutten, *What became of Pam*, p. 241).

3. When Miss Colt arrived at the station she made the discovery that *the one-fifteen* did not run on Saturdays, and that there was no up-train before four-twenty (*Strand Mag.*, July 1917, p. 90)

4. I suppose they will catch *the one-fifteen* all right? (*Idem*, p. 90).

5. *The six-fifteen* was fortunately twenty minutes late (Jerome, *They and I*, p. 89).

6. "Let me see, what do they say is the time of your last up-train?" — "To London? The last *one* starts away at *the half-past twelve*," said the landlady (Hall Caine, *A Son of Hagar*, p. 75.).

7. I've just time to catch the 11.10 from Victoria (De Vere Stacpoole, *Garryowen*, p. 81).

8. I caught *the ten forty-five* from Liverpool Street, and by one o'clock was talking to Mr. Goyles on deck (Jerome, *Three Men on the Bummel*, p. 17).

Mr. Poutsma suggests that possibly *one* may also be used after a date, but regrets that he had no evidence of this ready at hand when writing on the subject. That he is quite right in his suggestion is proved by the following quotation:

But as Max Beerbohm's caricature — *the 1908 one* I mean — brought out all too plainly, there was in his very animation, something of the alert liveliness of the hunted man (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 199).

It may be repeated that in the two cases mentioned above, the use of *one* seems to be admitted only in colloquial language, and is generally avoided in serious style.

ROTTERDAM.

W. A. VAN DONGEN SR.

<sup>1</sup>). See also Kruisinga, *A Handbook of Present-day English*, II, § 545, and Poutsma, *A Grammar of Late Mod. E.*, II, p. 1300.

<sup>2</sup>). See Poutsma, *A Grammar of Late Mod. E.*, II, p. 1300 and Kruisinga, *A Handbook etc.*, § 543.

<sup>3</sup>). See Poutsma, *A Grammar, etc.*, p. 1300.

## Notes on Modern English Books.

### II.

#### W. L. GEORGE. A NOVELIST ON NOVELS. <sup>1</sup>)

According to a moderate estimate there are at present about fifteen hundred novelists in the United Kingdom. The astonishing result of this literary census leads one almost involuntarily to speculations about the future of the novel. The multitude of workers in this most modern field of literature will be considered a hopeful sign by those who think with Sir A. Quiller Couch, that "the more there are who practise (a certain art) the greater will be the chance of some one's reaching perfection." And indeed history furnishes us with several examples of the phenomenon 'Q' is hinting at here. We need only remind the reader of the galaxy of dramatists in the time of Shakespeare, of the unusually great number of Dutch painters, preceding and accompanying Rembrandt, of the circumstance that never were so many sonnets written in Italy as when Petrarch perfected this form of verse; and many more similar examples might of course very easily be found. The writer of the book I want to introduce, has less optimistic opinions. The undeniable fact, that simultaneously with the increase of the number of authors, there has been a decided advance in the quality of the average novel, is for him but an additional reason to doubt the advent of the really very great man. Talent, he holds, is the foe of genius and "our period is

<sup>1</sup>) W. L. George. *A Novelist on Novels*. 1 vol. pp. 245. 8°. W. Collins Sons & Co. Ltd. London, 1918, 6/- net.

perhaps so poor in genius, because it is so rich in talent". And after a discussion of the equalizing tendencies of modern democracy, the growing interest taken in science and politics and other characteristics of our times, he comes to the sad conclusion that "for art and letters there is little hope".

A decision as to which of these two extremes of opinion approaches the truth lies with the future. Meanwhile even Mr. George acknowledges, that of late years many very interesting, promising and beautiful novels have been published. The difficulty is but to find these among the multitude that clamour for attention. The domain of the modern novel has become so vast, its highways and byways so labyrinthine, that we will gladly welcome every new reliable guide. As such Mr. W. L. George has the double recommendation of being a well-known novelist himself and of having made a serious study of modern English and French fiction. His book is a collection of nine essays nearly all of which have some bearing upon the modern novel.

In the first of these essays the author ridicules state-endowment of literature, a question quite recently raised in our own country too. He then suggests some titles of serious novels of literary value to be read by the public in order to counteract the poison of the popular magazine. He divides his list into five periods, his aim being to show, how he would "handle the reading of a person with a crude but willing taste." Mr. George is by no means the first writer of distinction to make such an attempt. He has indeed come to his collection along a road of rather complicated criticism. Lord Avebury's well known "Pleasures of Life" contains a list of books to be read, which was criticised by Sir W. Nicoll, who suggested another list, which was criticised by Arnold Bennett, who suggested another, which is criticised by Mr. George, who substitutes his own. The last mentioned certainly has the advantage of limitation and of including many living authors.

The second essay is an amusing chat on the little esteem and recognition novelists generally meet with. Follows what may be considered the most valuable part of the book, the essay called "Who is the Man?" Arnold Bennett, Joseph Conrad, John Galsworthy, Th. Hardy and Wells are according to Mr. George the five men "who hold without challenge the premier position among novelists. But not one of these men is under forty, one is over seventy, one approaches sixty.... Who are the young men who rear their heads above the common rank? Which ones among them are likely to inherit the purple?" He then mentions seven novelists of the younger generation who, he thinks, show great promise: J. D. Beresford, Gilbert Cannan, E. M. Forster, D. H. Lawrence, Compton Mackenzie, Oliver Onions and Frank Swinnerton and his discussion of their work is very instructive for everyone who wants to keep abreast of the latest fiction. A further criticism of D. H. Lawrence, Amber Reeves and Sheila Kaye-Smith fitly completes this important essay. — In the following composition he then tries to indicate, that the best novels of to-day show a decided departure from the older ideals, from the purely narrative form of say Flaubert's, de Maupassant's, Thomas Hardy's work. —

In "Sincerity" he complains about the little freedom granted to British novelists in discussing the "sex life of their characters." His voice is only one among many. Ever since the day when R. L. Stevenson explained why he had spoken so little about love in his works, the number of protests against compulsory puritanism in fiction has been on the increase. I remember having come across several of these complaints of late. The following quotation from G. K. Chesterton epitomizes, I think, the general opinion among men of letters in England nowadays:



"By yielding to the Philistines on this verbal compromise they have in the long run worked for impurity rather than for purity. Nine times out of ten the coarse word is the word that condemns an evil and the refined word the word that excuses it."

On the other hand Henry James has very ably pointed out some advantages of conventional restriction in these matters, in his essay on Matilde Serao.

Mr. George — who by the way seems to consider the city of Amsterdam as the pornographic centre of the world — comes to the conclusion, that it is not the censors of the libraries that have killed sincerity, but the publishers and the police. To what excesses governmental guardianship in matters of art may in fact lead has quite recently been shown again in the case of the Felicien Rops prints (hailing from Amsterdam!) destroyed by the authorities as if these fine works of art were the most dangerous poison.

An essay with little relation to the novel is that on "Three Comic Giants." I was agreeably surprised to find, that besides the obvious Falstaff and Tartarin de Tarascon, the author also praises the inimitable Baron von Münchhausen, whose real merits are not often recognized. Mr. George's discourse on this prince of swashbucklers is highly interesting. It is a pity though, that one of the baron's best jokes, translated into English here, misses the most comic point of the original altogether. Perhaps Mr. George's English copy has suffered from bowdlerising by a religious extremist.

The following essay is, I think, disappointing after so many superior ones. These tentative remarks on a subject so large and difficult as the terminology of art criticism seem to me of very little value. I confess, however, that the title: "The Esperanto of Art" may have prejudiced me from the outset. Mr. George's literary Esperanto appeals to me as little as its linguistic namesake.

The volume is concluded by "The Twilight of Genius" the central idea of which I indicated in the beginning of this review.

"A Novelist on Novels" is altogether a valuable addition to the studies that may guide us in the large field of late modern English fiction. Printing, binding and paper are very good indeed — a point which deserves notice nowadays.

A. G. v. K.

## Boer's Oergermaansch Handboek.<sup>1)</sup>

### I.

In June 1917 Dr. Kruisinga wrote in *The Student's Monthly* "that it is less impossible to study Old and Middle English without a knowledge of Modern English than without a knowledge of Modern German". One and a half years have elapsed since, and the current of history has taken a different course from what most of us anticipated. There is a tide in the affairs of men!

Is it merely by chance that the appearance of Boer's Handbook, the first-fruits of a whole series, almost synchronised with the end of the war?

In several respects the new-comer seems to herald the emancipation of our studies from German influence. German terminology which seemed to

<sup>1)</sup> Prof. Dr. R. C. Boer, Oergermaansch Handboek. Haarlem, Tjeenk Willink & Zoon, 1918. XVIII en 321 blz. 80 f 7.— geb. + 15 % crisistoelag.

have gained a permanent footing in Historical Grammar, is replaced by new terms and names. *Indo-Germanic* is rejected as "minder juist", and the author uses *Indo-European* instead. For *Umlaut* or *Mutation* the name *klankwijziging* is introduced, and for *Ablaut* or *Gradation*, *klankwisseling*. And from a note on p. 78 we learn that these terms are not of the author's coining but that they have been adopted by the "redactie". So we may expect their consistent appearance in the other books of the series:

on Old and Middle High German by Prof. Frantzen,

on Middle Dutch by Prof. Te Winkel,

on Old Norse by Prof. Boer,

and on Gothic and Anglo-Saxon, for which "onderhandelingen worden gevoerd" says the Prospectus. This means, especially if the negotiations lead to a favourable result, that in course of time all Dutch students will have to familiarize themselves with these changes. So it is apparently no use discussing their appropriateness, though the term *klankwisseling* will by many be felt as unsatisfactory, and the similarity between *wijziging* and *wisseling* will lead to confusion at many a "responsie" and many an exam. Striking in this connection is the fact that the question which has bewildered so many students and candidates: "What do you mean by Ablaut?" receives no other answer in this book than: "Onder klankwisseling verstaan wij eene wisseling van vocalen die stamt uit Indo-europeeschen tijd." (p. 77) I doubt if any examiner would be satisfied with this *definition*, as the author is pleased to call it (p. 80).

But of greater importance than this shaking-off of some German words is the pugnacious attitude which the author assumes towards so many "German" theories. Evidence of this we find on nearly every page. He is continually tilting at Streitberg, not rarely at Kluge, Brugmann and other great nobles of the "Jung-Grammatiker". On one occasion he even uses harsh terms, upbraiding them with "papier-phonetica" (p. 105).

His criticism is mostly negative, and we get no farther than an uncomfortable feeling of scepticism. But the author has also not a few theories of his own, on the great issues of Germanic philology as well as on points of minor importance.

The initial stress in Germanic is not merely mechanical, but to some extent it is also regulated by logical or rather psychological considerations (p. 17 ss.) — a compromise this, between the old theory and Jespersen's peculiar opinion, who adduces the very reduplicating verbs as proofs of the logical basis of the system.

The transition  $e > i$  before an  $i$  of the next syllable is not common Germanic (p. 35, 43, 57).

O.E.  $\bar{a}$  is probably a direct descendant of Germanic  $e^I$  without the intervention of a supposed W. G.  $\bar{a}$  (p. 47) — so Wright § 119 righted again, though his supposition had been "allgemein aufgegeben" (Luick § 95).

Osthoff's and Brugman's theory about syllabic nasals and liquids in Germanic is very doubtful. The author allows them in some cases, but by their side he assumes various "reduced" vowels, not only the one indicated by inverted  $e$ , but others represented by  $e$  below the line,  $e$  above the line, and once he mentions even  $a$  below the line (p. 39. 61. 86. 104. 261).

The O.E. nom. sing. ending of weak nouns in  $-a$ , as in *guma*, is from Germ.  $-\bar{e}n$  (p. 72. 195).

Long  $\bar{e}$  in the pret. pl. of the 4<sup>th</sup> and 5<sup>th</sup> Classes of strong verbs is due to the analogy of verbs like *etan*, with initial vowel (p. 90).

O.E. redupl. *heht* is not from *\*hehait* but from *\*hehit* with a vowel taken from the plural (p. 111. 241 ss.).

The Dat. plur. did not always end in *-mis*, but also in *-mi* (p. 158. 176. 237).

The origin of the weak declension of adjectives is their substantival use (p. 205).

The weak Preterite undoubtedly in most cases originated in a composition of the verb with the 1dg. forms of *to do*; in almost all cases it can be explained thus, and the refractory forms O.E. *cude* and *ude*<sup>1)</sup> are younger analogical formations from the Past Part. (p. 263 ss.).

The cause of the Germanic consonant-shift was a lowering of the musical pitch, which in its turn was due to the initial stress (p. 127, 136, 242).

Verner's Law is not due to the absence of stress in the preceding syllable, but to the retained, though lowered, pitch of the following syllable (p. 123 s.); — here goes Jespersen's application of Verner's Law to Modern English! —

Rhythm — to take the most important point last — has played a much greater part in the development of language than was hitherto suspected. *Two strong stresses cannot suddenly follow each other but must be separated by the distance of at least one long syllable* — this simple statement will one day perhaps be known to students of Historical Grammar as Boer's Law. For its application to special cases — in connection with the amazing assumption that a shortened form will retain its original rhythmical length — causes little short of a revolution in the whole field of comparative Philology. It is abundantly illustrated in this book by means of crotchets, quavers and semi-quavers, so that some pages have almost the aspect of a treatise on music, though a full discussion was already given in last year's *Tijdschrift voor Ned. Taal en Letterk.* (Dl. 37, p. 161—222). Its bearing upon the structure of alliterative verse is not now discussed; but all the various rules for the syncope of final and medial syllables appear under quite a new light (cp. e. g. p. 21 ss., 60 ss. 251 ss.). Even the doubling of consonants is explained by means of this principle; and whatever phonetic explanations, based upon the character of the *j*, the *n*, *r*, *l*, *m*, *n* have hitherto been given are simply brushed aside (p. 165 ss.).

Considerations of space prevent me from entering into further detail. But from what has been said, it will be abundantly clear to the reader, that the author is not afraid of challenging all sorts of German (and other!) doctrines. In how far his criticism will be strong enough to bear the brunt of an expert counter-attack — where those who take the lead must have a stronger frame than Feist! — time is to show. But from this year onwards writers and professors of Germanic philology cannot safely overlook Boer's Handbook. And yet, foreigners *will* overlook it, because it is written in Dutch. That will be the great drawback of the whole series. For however irritating it may be for our national feeling, we cannot blink the fact that our language is a little language, which no Englishman and no Frenchman and hardly any German is expected to understand. Boer's book will come to its own only after it has been translated into some "great" language.

## II.

The Prologue says that this book is meant to serve a double purpose: it is a manual for students, and it is a Dutch contribution to the international

<sup>1)</sup> *ā* stands for the open consonant. — Ed.



(or must we say: German?) science of philology. In the above remarks we have considered it only in this second quality, and have objectively reviewed some of its outstanding features. As a manual, as a book to be handled for practical purposes by the students of philology and — for the readers of this periodical — more especially by the students of English Historical Grammar, it deserves a more discriminating search.

We must not expect too much however. The author's leanings do not incline in our direction, as is shown even by the Index, where we find Gothic words filling 14 columns, Norse 12, but O.E. only 7. And of Syntax there is not a word. — Yet not by what we miss, but by what is given us, we must judge this work of a Dutch scholar.

Even thus, however, we cannot extend an unqualified welcome to this Handbook as a handbook.

From the very outset we must take exception to that same double, that is amphibious, character of the book. For we fear that this will seriously discount it in the eyes of the student. That the author supposes a working knowledge of Latin, Greek and Sanskrit besides the chief Germanic dialects, may be justifiable, but I regret that he wants us to have the books of Kluge and Streitberg handy. He says so in the Prologue (p. VI), and the whole body of the book, for all its independent opinions, is not only inspired by, and based upon, German scholarship, but in the intricacies of Phonology and Accidence its guidance is nearly always dependent upon the assistance of some one else. For our English students this is a serious difficulty, which we dare to emphasize the stronger, as we hold that a study of English Historical Grammar along traditional lines is unsatisfactory and incomplete without a proper study of common Germanic. Boer's Handbook will hardly pave the way for the waverers and truants.

Various facts and rules are stated without any example or with far too few examples (e. g. p. 17: athematische vervoeging, themavocalische flexie; — p. 23: de langstammige conserveeren de *u*; — p. 49: het Nedersaksisch heeft nog heden *o*; p. 58: het ndl. kent alleen bij korte klinkers *i*-wijziging; etc. etc.). The *Snorra Edda* is quoted as if everyone were quite familiar with it (p. 36,45). Terms like "epenthese" are suddenly introduced without any elucidation (p. 59). The explanation of Goth. *iddja* is despatched in one line (p. 228). And thus we might go on with a long list of desiderata. — It is apparent that the author of this Handbook takes little interest in questions that are not more or less doubtful and uncertain. He is continually sacrificing the wants of average students to the desire of having his say against rival scholars abroad.

But a greater nuisance is the slovenly style of the book — slovenly is perhaps not the word; I had better say: clumsy, unwieldy, awkward —; and the language is in some ways quite peculiar. It is not one particular dialect, still less is it standard Dutch; but we are reminded of Portia's description of Falconbridge's suit in the Merchant of Venice. The author uses such expressions as: "een tevredenstellende uitgave" (p. 12), "in het oor vallen" (p. 16), "dit proces heeft tijd genomen" (p. 17) "het treft" = het is opvallend (p. 61, 223), "waardijen" (p. 114), "vooronderstelling" (p. VII. 175, 274), "in rapport staan" (p. 247), "onder" in the meaning of *among* and of *below*, both in one line (p. 283), "wachten" = *verwachten* ("men zou dit wachten") — (p. 86, 87, 105, 131, 185). — These are only some of the idiomatic curiosities; but in the whole book there are hardly two consecutive sentences that reveal a capacity for smooth fluent expression. Attractiveness of form has been the last thought of the author.

A not exceptionally bad but striking sentence in the Prologue says: "De studie van het Oudgermaansch zou er ontzaglijk bij gebaat worden, wanneer "bij de wetswijziging op het Hooger Onderwijs, die nu, naar wij hopen, "niet al te lang meer op zich zal laten wachten, het Sanskriet van het "doctoraal-examen in de Nederlandsche letteren naar het candidaats-examen "werd overgebracht, een verandering, op wier wenschelijkheid de Amsterdamsche faculteit kort geleden den Minister van Binnenlandsche Zaken met "klem heeft gewezen." — And the last lines of the book, the author's final words, with which he takes his leave of the reader, are: "Het is even onwaarschijnlijk, dat *m* na den diphthong *oi* tot *um* zou zijn geworden, als dat in den zoo ontstanen uitgang *-aiu(m)* *u* zou bewaard en *i* zou verloren zijn."

I do not know if ever an Essay on music has been written by a man who had no ear for music. But here is a man writing on language without an ear for language.

If only the arrangement had been so clear and perspicuous as e.g. Sievers manages to bring about even in his most difficult passages, we might have forgiven the defects of the style. But the lack of proportion and method, the unsystematic confusion of important facts with minute and hypothetical and controversial details, will make it impossible for our students to derive all the profit from this Handbook, which they might and should. It is as bad as, not to say worse than, the worst of the Germans. And with regretful longing we reflect what we might have gained, if Mr. Boer's scholarship had been combined with the method of Jespersen, or of Sweet, or even of Streitberg. —

The scholarship is above my carping criticism. Only here and there have I placed a query on the margin, where O.E. forms are mentioned.

Is *ealu* derived directly from \**alwa* (p. 42)? Then it would be a case of breaking just as *bealu*, and not of *u*-Umlaut.

Is not ide. *gh* represented in Latin by *g* as well as by *f* and *h* (p. 120)?

In the Gen. sing. of *a*-stems the thematic vowel in W. G. is said to be an *e*, which for some doubtful reason does not become an *i* (p. 173). But cannot a form like *dæg*es be more naturally explained from \**dagasa* than from \**dagesa*? Especially since the oldest texts write *dægæs* (Sievers § 237). And might not the one exception be mentioned here, the Old Kent. umlauted form *ænes*? (the instrumentals *æne* and *hwene* are mentioned on p. 174).

On p. 246 I find the astonishing statement that W. G. has no *i*-Umlauted Past Participles. How then, I wonder, does the author explain the old W. S. forms *-slegen*, *-tygen*, *cymen* etc. (Sievers § 378)?

On p. 260 \**habju* is represented as the direct progenitor of *hæbbe*. But in that case we should expect \**hebbe* with *i*-Umlaut. Is it not necessary to admit (with Bülbring § 177) the interference of analogy?

I ask these questions only hesitatingly. For the author is very learned and well informed in every detail. He knows the ins and outs of every question.

Tremendous scholarship! this is the first, and this is the last impression. But in beginning, you were inspired with awe, and when you have gone through the book, you bring back from it a feeling of bewilderment and despondency. Is — this — then — Germanic? you ask. And is our beautiful Historical Grammar to become like this? A track of dreary desert-land, lost in the mist. Resembling the one through which "Childe Roland to the Dark Tower came". Well, of course, you were warned from the first. The Prologue said, it was often more useful to see that and why something is unknown

than to have an answer ready taken from the book (p. VI). But that it would be so bad, you never guessed. Everything has become uncertain. Every grouping of Germanic dialects, even that of East, West and North Germanic, must be accepted with reserve (p. 9). Old English and Frisian are perhaps related (p. 11). And thus it goes on, page after page. A typical example you find on p. 255: six sentences all of them qualified by if's and may's. — There were a great many uncertainties before this Handbook appeared. But what few theories and explanations you cherished as sufficiently well-established, are mostly fading away at the touch of this ruthless scepticism. Philology proves as deceptive as poor Lamia before the withering glance of the sage, old Apollonius.

### III.

The study of Germanic in our Universities has for some time been passing through a crisis. It has foes within and foes without. An ever-increasing number of English (and other!) students refuse to see what assistance it will give them towards a rational understanding of the language. They are asking troublesome questions: what is the good of it? is the game worth the candle? are we to wade through all this to obtain an insight into the growth and structure of Modern English?

Symptoms of literary Bolshevism? Caveant Consules!

Outside a younger generation of scholars is battering the gates. "Neolinguists" have risen against the "Jung-Grammatiker".

What will be the end? Many of the old leaders are already parleying for a compromise. But our author sticks to his guns. We are not quite sure, however, but that his book, through displaying most glaringly the faults of the old system, will tend to hasten the downfall of the fortress.

### IV.

Are you downhearted? No!

I have just been reading a charming little volume by A. Meillet, *Caractères Généraux des Langues Germaniques* (Paris 1917). To those that have had the courage to go through Boer's Handbook I can give no better advice than to take up Meillet's book as an antidote. It will reconcile them again to their Historical Grammar.

It has the "génie français" with all its advantages, assimilating whatever is right from whatever source it comes. It is just the opposite of the Handbook. It is easy and clear, it is pleasant to read, and it draws the attention to the positive results that have been attained by scholarly research. You will be astonished to find that there are still so many fine things left after the inroad of Boer's iconoclasm.

By fighting a man may get a warp in his character, especially when he fights his intellectual parents, from whom he has inherited the most unpleasant qualities. Meillet never fights. Meillet shows what good Historical Grammar can do. Boer shows what harm it may work.

The service of the one may be as useful as that of the other. Scarecrows are sometimes as necessary as signposts. But each must stand in its own place.

Meillet has written a book for students to kindle their enthusiasm for Historical Grammar. Mr. Boer will strike a damp over all exaggerated ardour.

Meillet exhibits the possibilities of Historical Grammar. Boer shows its limitations.

Boer's is a useful book for those who have studied Philology for half



a dozen years. He has provided us with an argument to assert our independence, a weapon to defend our national pride against obtrusive foreigners. But he should never have called it a Handbook.

March 10, 1919.

FR. A. POMPEN.

### Rectification.

The writer of the article on *Shelley Translations* requests us to rectify a mistake made by him in quoting from Dr. de Raaf's version of *Alastor*:

"En lachte in 't voorbijgaan, zooals kind'ren doen"

should read:

"En lachte in 't voortgaan, zooals kind'ren doen."

## Identical Idioms in Dutch and English.

It may be worth while making the following additions:

Along with socialism, words like *class struggle*, *class-consciousness* have come in.

*Character drawing*, *character portrayal*, *character development* (Crawshaw), <sup>1)</sup> and *character study* (Saintsbury) are all very frequent. Similarly *life forces* (Crawshaw) <sup>1)</sup> *boy-nature* (Arnold Smith) <sup>2)</sup> *heart-palpitations* (o).

By the side of *purchasing power*,  
*spending power*,

may be mentioned:

Altogether the *spending power* of the workers has been abnormally high (from?).

Besides the combination *think away* I have found *think back to*:

I think back to a London of trim-built wherries and nankeen pantaloons (from?).

Of the idiom to *burn one's fingers* I can now give an instance:

"I don't want you to go burning your fingers (Galsworthy, Joy).

*I wouldn't touch it with a pair of tongs, and*

*Brought a splendid day with you!*

also mentioned in the previous paper are from the same source.

By the side of *day in and day out* (Shaw) *year in year out* seems to occur:

He would never do an honest stroke of work year in year out, unless absolutely forced to do so (from?).

Of *to hold up* I came across one solitary instance in print and this may be obsolete:

"It might rain for ever, if it would hold up now". (*Evelina* by F. Burney, p. 222, Bohn's Ed.)

As to the idiom to *whistle for a thing* here is an example from *Galsworthy, Joy*:

Colonel [brooding]: Your aunt's very funny. She's a born manager. She'd manage the hind leg off a donkey; but if I want 5 s. for a charity or what not, I *have to whistle for it*.

An interesting equivalent to the Dutch "t is nogal kras (sterk)" occurs in the following quotations:

*It's pretty strong* to kiss my groom. (*Anth. Hope, The Eye of Love*).

Any Juggins can see she's a bit gone on him. If I were you, Colonel, I should tip her the wink. He was hanging about her at Ascot all the time. *It's a bit thick* (Galsworthy, Joy).

I don't mind a man's being a bit of a sportsman, but I think Molly's bringing him down here is *too thick* (ibid.). :

Compare with this

I think *it's jolly thin* (ibid.), to which corresponds the slangy D.'dun'

C. J. VAN DER WEY.

1) "The Making of E. Literature"

2) „Aims and Methods in the Teaching of English”.

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## A Crowded Company.

*Modern English Writers: Being  
a Study of Imaginative Literature,  
1890—1914; By Harold Williams.  
(Sidgwick & Jackson).*

Not genius, but a considerable amount of talent, good taste and extensive reading. A conscientious crossing of deserts in search of problematic oases. A booklover telling you of his experiences — not only among masterpieces, but also among pseudo-masterpieces. No lack of discrimination, but often a half-hearted catholicity as well.

It requires positive genius to weigh and balance contemporary claims to recognition. Failing genius, a combination of presumption and dogmatic assertiveness will sometimes do duty for it. But all the while Father Time, the great reverser of values, is laughing in his sleeve. Fifty years, a hundred, two hundred years hence he will help the critic. Time will help him when Time's services are no longer required. For the real *arbiter elegantiarum* is concerned with contemporary merit, not with statues and memorial stones. From him the dead are welcome to bury their dead. *He* wants to give honour unto him to whom honour is due. *He* wants to pay his allegiance to living kings in exile whom *his* eagle eyes have distinguished among the crowd. And now and then, when he lights upon an undoubted masterpiece, there will be great joy in his heart, and he will proclaim his find to the world.

Harold Williams is no Professor Saintsbury, no pugnacious pronouncer of infallible and unchallengeable verdicts. I have a notion that he is a frequenter of studies and studios and workshops, picking up bits of information wherever he goes, and pricking up his ears whenever an artist, letting himself go, points out the weak spots in a fellow-artist's work, in conscious or unconscious rivalry. This would account for the saneness of his views, and for the fact that his judgements, as a whole, reflect pretty faithfully the *communis opinio* of the English literary world as I know it.

It does *not* account for the absence of several names, and the presence of some. Elizabeth Gibson is not mentioned, perhaps rightly. But Ethel Clifford is. Among poets Aleister Crowley, Gilbert Frankau, R. C. Trevelyan, Ralph Hodgson, Ford Madox Hueffer, are unnoticed. Richard Whiteing, author of *The Island*, and of *Number Five John Street*, does not come in for a line. No mention is made of Leonard Merrick, the novelist, of whom Arnold Bennett (Jacob Tonson) wrote, as early as 1908, that he admired him.<sup>1)</sup> The same applies to Murray Gilchrist, to such writers of first-rate short stories and prose poems as Frank Harris and Lord Dunsany. Why waste so very, very many pages — more than eight! — on Mrs. Humphry Ward, whereas the author of *My Friend Jim*, W. E. Norris, whose style is immeasurably superior to hers, and who is equally "respectable", is left out in the cold? And why devote about four pages — oh ye gods.... I mean: o ye Muses! — to a discussion of the poetical lucubrations perpetrated by Mr. Maurice Hewlett? And why — to mention a glaring inaccuracy<sup>2)</sup> — did Harold Williams call *Joseph Campbell Seumas*, and having done so —

<sup>1)</sup> In the *New Age* of April 4th: "Dr. Nicoll has just added to his list of patents by inventing Leonard Merrick, whom I used to admire in print long before Dr. Nicoll had ever heard that Mr. J. M. Barrie regarded Leonard Merrick as the foremost English novelist...."

<sup>2)</sup> There are more: Laurence Binyon's *Threshold* e.g. was never reprinted in *Odes* (1901), but in *London Visions* (1908).



forthwith dismiss him? The Mountainy Singer is not in any way inferior to his countryman Padraic Colum! And how, how was it possible, in an otherwise adequate notice on Laurence Hope, for the critic to overlook her indebtedness to, or affinities with, Leconte de Lisle? — Mark Rutherford is praised, and sanely; but surely it was not enough to say of his style merely that *it is staid*. What do readers think of the ear William Hale White must have had, when they read — aloud — the following abomination, taken from *Mark Rutherford's Deliverance*: "To the poor the cathedral or the church might be an immense benefit, if only for the reason that they present a barrier to worldly noise, and are a distinct *invitation* by architecture and symbolic *decoration* to *meditation* on something beyond the business which presses on them during the week..."? (my italics).

A truce to faultfinding. Harold Williams has given us not only a useful book of reference, but, in the main, a very readable book. Especially valuable are his Introduction (On New Influences and Tendencies), his chapters on the Celtic Revival, the Intellectual Drama, the later developments of the novel. It warms one's heart to find that he gives poetry pride of place over the drama and the novel. We feel our confidence increase when we see him point out the shortcomings of the present Poet Laureate; when we see him group Wilfrid Gibson with the bigger forces in contemporary poetry, pointing out with perfect justice that, so far from following John Masefield's lead, as is sometimes maintained, he anticipated him in writing 'poetry of low life' — and remained by far the better artist; we chortle in our joy when we are told of Kipling's much-praised 'Recessional' that it "reads like the admonition of a Jeremiah in khaki". There is more. In these days, when everybody in England whose ancestors did not draw the longbow at Hastings claims to be a Kelt, it is refreshing to come upon a passage like the following:

.... "the inspiration of the Irish poets is at least as much climatic and local as racial. A flood of unthinking and nonsensical writing has been poured over the Celtic Revival; and the poor Saxon, who is supposed to be without those divine gifts of idealism and mystic vision granted to the race he has driven before him, has been patronizingly belittled. It is no depreciation of the work done by Irish writers in our day to say that even in those faculties more peculiarly arrogated to the Celt he has never approached the depth and breadth of the Teuton, and that the whole literary output of the Celtic races, so-called, sinks into insignificance in comparison with the work of the Teuton. Goethe was greatly moved by *Ossian*, but no Celt has yet written a *Faust*.... At no time has Irish poetry, as a whole, been distinctively national, and the epithet Celtic, as has been hinted, is a misnomer if it is used to appropriate to Irish poets brooding melancholy, wistful mysticism and fervent idealism, — characteristics which in the poetry of England, Germany, India and virtually any land appear and mingle with other and differing tendencies."

This is sound sense. It is to be feared, however, that the myth of the brooding, wistful, artistic and melancholy Kelt will not so soon be destroyed. Eighty years ago the Irishman in literature was a boisterous swaggerer eternally swinging a threatening shillelah, now he sits under a hazelbush, trying to obtain an interview with the queen of the fairies, and meanwhile failing to see the *lepracaun* who is leering at him and putting out his tongue.

WILLEM VAN DOORN.

# Remarks on the Study of Literature.

## II.

Every student of English literary history knows de Quincey had noticed, when a boy, that the phrase "Belshazzar, the king, made a great feast to a thousand of his lords" had a mysterious power upon him. In later years when constructing his gorgeous and exquisite prose periods, he deliberately sought for words and sentences which might have a similar effect upon sensitive readers. He is therefore often supposed to have been the first to use "impassioned prose", but, as a matter of fact, he had a long and brilliant line of predecessors. The term "impassioned prose", by the way, is not a happy one, for there is, as Leslie Stephen has pointed out, very little passion in de Quincey's writings, and moreover passion is much too commonplace an agent to produce such subtle and mysterious effects. The psychology of aesthetics has never yet been written and although students are, at times, conscious of the more delicate imaginative sensations, they lack experience in observing and describing them. We have all been annoyed by the customary cant about the "exalting power" of poetry. Yet, in spite of their clumsiness such phrases represent some very real and vitally important inner experience. It is precisely this experience, the true nature of which is entirely unknown and for which there is even no name, that accompanies the reading of all true poetry and of impassioned prose. What, for lack of a better term, has been called other-worldliness is a characteristic of all great verse and of all true art generally. The sensation is produced by some mystic qualities of the pictures called up by certain words or phrases. When the student has trained himself sufficiently to get these pictures rightly focussed in the mind's eye, he will find that their appearance is regularly accompanied by a variety of subtle emotions. Speaking metaphorically we may say these mental pictures are surrounded by a nimbus of many-coloured light, but it is the light "that never was on land or sea". An example will show how these emotions may and should be used to interpret our moods in reading poetry. It is only by thus translating our more obvious feelings (for the more impalpable defy analysis) into terms of the understanding that we can do something to "explain" poetry. Only these "translations" can furnish matter for examination-papers. I take Wordsworth's well-known lines

"voice . . . . . heard  
In spring-time from the cuckoo-bird,  
Breaking the silence of the seas  
Among the farthest Hebrides."

When we come to analyse the general effect of this fragment, dealing in a most felicitous manner with the hackneyed subject of reviving nature, we notice in the first place the wonderful sense of sudden and marvellous deliverance as from some evil dream. The poet refers to the coming of spring among the Hebrides and hints at the benign influence of the season, which works an almost supernatural change even in the most unpromising scenery of those sterile and inaccessible islands. The name of Hebrides calls up in the imagination a sombre picture of bleak rocks lost in a grey and restless sea. The incalculable age of unchanging granite (on which

Goethe liked to rest, touching with something like awe the very foundations of the earth), the immeasurable waters, troubling the human mind with a depressing consciousness of utter insignificance among eternal and boundless nature; the despairing loneliness and homesickness of the soul; the crushing sense of entrancing silence—all this and more proves to be enfolded in the few simple words of the fourth line. The brooding silence of the sea is broken. The spell of death and haunted wintry twilight snaps. Nature which seemed overwhelming in its chill grandeur, soulless, hard, remote—suddenly responds to the needs of the human heart. It is the voice of the cuckoo that rends the uncanny, clogging stillness. A mere voice, like Uranus in Keats's poem, works the miracle; a mere voice, a sound, symbolizing the mysterious nature of the annual renascence. Of all vernal sounds the cuckoo's call was the best to select. The blackbird's notes are more melodious, indeed; but the blackbird is pre-eminently a bird of the dusk, as the nightingale of "verdurous glooms". The lark, again, is a blithe little songster and might fitly represent springtime in its fulness, not the marvellous *moment* of rebirth. But the cuckoo's call has a timbre peculiarly its own. It is full and deep, reminding us now of a contralto voice, now of a hautboy. All the freshness, abundance, intimacy, simplicity, unconcern of spring, the very essence of what is rural seems to be in its notes and as we lie listening to its reverberations dying away among the tender new leaves of the beech-trees, we are seized by an inexplicable longing, a yearning for some strange love which is not of this world.

In order to account for his nameless inner experiences, the student, besides studying the psychology of sounds, words, ideas, should pay careful attention to their "associations". To use words and names rich in associations is a very common artifice of writers, just as an artist lays on several coatings of paint and glazes to produce gorgeous effects. Even so undiscerning a critic as Macaulay wrote of Milton's poetry: "Its effect is produced, not so much by what it expresses, as by what it suggests . . . . His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment". Let us take this fragment from "Paradise Lost":

..... "the Moon whose orb  
Through Optic Glass the Tuscan Artist views  
At Ev'ning from the top of Fesole,  
Or in Valdarno to descry new Lands,  
Rivers or Mountains in her spotty Globe"

in which are swept together a hundred imaginative experiences. We sense the pensive Tuscan twilight with the transparent sky, the lizards and glow-worms of the vineyard, the heavy-scented orange-blossom and night cactus; the exquisite serenity of an astronomer's life, rich in pure enthusiasm and quaint superstitions of an age when science was a romantic passion. What a number of hallowed recollections arise, what wistful longing stirs within us when we read of Tuscany. All the varied spectacle of the Italian Renaissance is reflected in that name as in some magic mirror: the spiritual ambition and imagined loves of the Middle Ages; the fullness and bustle of the New Era; the dreamlike pageants in the streets moving around bronze equestrian statues and fountain basins; the religious procession with banners and censers, solemnly descending the cathedral steps, the watch of halberdiers in the courtyard of stern palaces; the pale scholar in his dark study where the votive lamp continually burns before Plato's bust, the refined courtiers



and noble dames attentive in a semi-circle, listening to the laureate poet or thronging round a recently finished picture or a dug up marble torso; the absent-minded alchemist in his crowded, fantastic workshop and the conjuring up of spirits in nocturnal cemeteries. We are reminded of the ancient Grecian myths with the morning dew still shining on the forms of demigods and fable monsters and the extatic visions of christian saints and martyrs; the ambitious schemes of princes and generals; the rhapsodic fancies of artists, the wonderful knowledge of new worlds that had swum within man's ken, the romantic and chivalrous love adventures, daring elopements, conspiracies and assassinations.

And beyond the olive orchard the quiet moon rises, the wondrous orb of crystal overlaid with frosted silver, of occult influences and half-explored wonders in crumbling volcanoes and glittering rills and cloudy continents.

All these pictures are present in the imagination of the sensitive reader of the passage cited, but they are blurred and overlaid by many others. We have to unearth them carefully and attempt a paraphrase, patiently offering a selection of words and phrases to some unknown faculty of the mind which approves of them or rejects them according as they adequately interpret the inner visions or do not.

FRITS HOPMAN.

## O. Henry.

### I.

#### The Story of his Life.

With *Heart of the West* he at once compelled our interest. *Cabbages and Kings* and *Sixes and Sevens* followed and then with *Whirligigs* and *The Four Million* a total eclipse of the many contemporary writers that desecrate our bookshop windows and "disturb our optical nerves" nowadays. The twelve cheap volumes followed each other in rapid succession. Then, as if one edition were not enough, a better one was shelved before long "for the sake of him that's gone." Wasn't it Dostoevski who said, that not before we have given an author a beautiful binding or better paper, do we show that we really love him?

Up to the time when O. Henry's books were introduced into our country, hardly anything had been written about the author in English periodicals. Only the *Bookman* had contributed a short article. A comprehensive work like that of Harold Williams on Modern English (and American) writers practically ignores him, confines itself to the statement that the United States has latterly produced many exceptionally fine writers of the short story among whom Jack London, O. Henry and others.

The first great O. Henry biography appeared in the year 1916 at the hands of Professor Alphonso Smith.

O. Henry's life is in many respects as readable, that is to say, as eventful as that of Jack London, or Poe, or Stevenson. His real name was William Sidney Porter, his natal year 1862, his birth place Greensboro, a quiet little town in North Carolina where his father was a doctor. A "queer kid"

the neighbours pronounced him, at once shy and forward, not unlike Wee Willie Winkie reserved when face to face with strangers, but once having accepted an acquaintance graciously pleased to thaw. His favourite game was playing Indian or black scout, "dying a thousand times" in those days being a small item.

His education he received at the hands of an aunt, who kept a private school at Greensboro. Here the boy first showed his great talent for drawing and story-telling. The school curriculum did not offer great things, but there was one item of decided interest to the children. Once or twice a week Miss Lina would gather her pupils about her to try a hand at the "making of literature". A story would be started and the pupils had to follow it up and bring it to an end. This was grist to the mill of young Will, who always carried off the highest prize. In *Heart of the West* there is a story, the Sphinx Apple, which brings to mind Miss Lina and her pupils:

A party of travellers get snowed up in the Rocky Mountains and have to take shelter for the night in a log-cabin. They are seven, one lady and six gentlemen. It turns out that there is a story connected with the house and its former tenant. To pass the time, one of the party, an affable self-complacent judge suggests that each of them shall try to conclude the story of which only the early part is known. By way of reward the lady is going to allot an apple that has been found in one of the cupboards, to the best teller of the story. Five different versions are given in characteristic O. Henry manner. At last it is the judge's turn. He is going to beat them all. When the end comes at last, the Judge turns expectantly to the awardee of the prize hoping "to win out." The lady is sleeping sweetly. The judge essays to take her hand to awaken her. In doing so he touches a small, cold, round, irregular something in her lap. "She has eaten the apple," announces Judge Menefee, in awed tones, as he holds up the core for them to see.

When O. Henry left school he became assistant in his uncle Clark's drug-store, a very popular haunt in the little town. Many queer customers entered there to buy their dose of physic, their pills and plasters, little suspecting that their oddities of speech or manner would be reproduced in print by the "unsophisticated" boy behind the counter. Here too the boy acquired that extensive knowledge of drugs which was to stand him in such good stead in after years. But the work was distasteful to him and besides it impaired his health.

Fortunately a kind-hearted friend of the family, Dr. Hall, took pity on the boy. The doctor was going on a long trip to the Texas, where his three sons had settled down. He now came to invite young Will to join him. One of his sons, Red Hall, who had made a big name for himself as a Texas Ranger, would put him up.

It was a happy day for the boy when he turned his back on the stuffy drug-shop in order to go Texas way. A glorious new life was in store for him. It would give him health and strength and a roaring appetite. A splendid ranch received him on the border of a real prairie, that stretched far and wide before his wondering eyes. We soon find him riding out there with Red Hall or "the boys," watching them roping beeves, shooting accurately from the saddle, throwing the lasso or dipping muttons. He had not been long at the ranch when he received "the cowboy's accolade" a kind of initiation of the practical joke variety into cowboy life. This ceremony he has described with great humour in *The Higher Abdication*. At other times we find him facing actual danger in the company of Red Hall, the terror of cattle thieves, train-robbers and other criminals. All these experiences inspired him later on to write that

delightful volume of short stories, *Heart of the West*. Much time too was spent reading. "History, fiction, biography, science and magazines of every description were devoured and were talked about with eager interest."

Then, after, two years, feelings of loneliness began to prevail and he moved to Austin, the capital of the Texas, where he got a post at the Land office. The four years he spent there were among the happiest of his life. He had married or rather run away with his bride, Miss Athol Estes. Her parents had objected on the score of their daughter's weak health, but everything was forgotten and forgiven when the two young culprits returned as husband and wife.

The marriage was a very happy one. His wife, witty and musical, gifted with a keen sense of humour and a refined taste for literature, showed great interest in his work and stimulated him to publish more than he had hitherto done. A weekly paper was founded *The Rolling Stone*, but this was never a great success. "It rolled for about a year, and then showed unmistakable signs of getting mossy." In the meantime the author had exchanged his post at the Land Office for one at the First National Bank of Austin. After three years he abandoned it to take up literature as a profession. That was in December 1894.

A few months later O. Henry was summoned to come to Austin. A considerable sum of money was missing in the Bank and he was held responsible. He took the train but instead of stopping at Austin to go and prove his innocence, he made like Lord Jim the one fatal mistake in his life. He did not get out at Austin but went straight on to New-Orleans and took the first available fruit-steamer for Central and South America.

The boat landed him at Trujillo in Honduras. There on the wharf he happened to see a gentleman in a ragged dress-suit and tophat leave another fruit-steamer in a great hurry. O. Henry accosted him and asked why he was so anxious to be off. "Perhaps for the same reason as yourself", was the reply.

The stranger was Al Jennings, the leader of one of the most notorious gang of train robbers that ever infested the Southwest. In this gentleman's company and that of Frank Jennings, his brother, O. Henry travelled all along the coast of South America. Returning to Central America he wanted his wife, with whom he had been corresponding off and on, to come over and settle down there. A letter came soon after with the terrible tidings that her health was giving way. O. Henry then determined to go straight back to the United States and give himself up. When he arrived all hope had already been given up. Still she lingered a few months and then the end came.

This blow was followed by one not less terrible. He was sentenced to three years' confinement in the notorious Ohio prison in Columbus. Once having roused suspicion by his unaccountable behaviour, there was no convincing the jury of his innocence. That was proved only when it was too late.

Very pathetic is the correspondence between the author and his little daughter who never knew that her father was in prison. On the whole the life was endurable; he enjoyed greater freedom than any other prisoner owing to the fact that he could make himself useful in the drug-line again. They gave him the post of drug clerk which consisted in supplying the sick prisoners with physic. This brought him in contact with a great many notorious characters who never failed to let him into their antecedents. *The Gentle Grafters*, a collection of short stories all dealing with the doings and undoings of two beloved vagabonds, was no doubt suggested by what he heard and saw in that prison.



When O. Henry left gaol he did not return to the West but took up his abode in New York. A metropolis only could make him forget the shadowed years that lay behind him. Here in this City of the Four Million, so wonderfully interpreted by him either as a second Bagdad or as a dollar-ridden world, he was to come into his own. The prophecy of Prof. Stephen Leacock that the time would not be far off for the whole English-speaking world to recognise in O. Henry one of the greatest masters of modern fiction was gradually coming true.

At the height of his fame the author unexpectedly died on the 5th of June 1910.

(To be continued.)

A. C. STEHOUWER.

## Seeming Parallels.

Idiomatic expressions are seldom identical in two different languages, to quote Mr. C. J. van der Wey, who has contributed an interesting paper to the first number of this periodical. But what the writer has not brought out is the fact that even where idioms are identical as to their face value they may be as different as chalk from cheese nevertheless with regard to their meaning. To illustrate this statement we cannot do better than take, e.g. the simple English sentence I have had it on my nerves and its literal Dutch rendering: Ik heb het op mijn zenuwen gehad, the former meaning: it has been keeping me in a nervous state, the latter: I had a fit of nerves. It is this class of idiomatic parallels in Dutch and English, that we propose to call seeming parallels. In most cases the context will, of course, be a sure guide to their signification but occasionally such parallels are dangerous traps for unwary beginners, who are apt to rush in with the literal mechanical translation suggested at first sight by the meaning of the separate words without reflecting for a moment that, here too, sometimes something else is meant than meets the eye. Such a sentence as he could not better himself will be translated by the unsuspecting tyro: hij kon zich niet beteren, instead of: hij kon zijn maatschappelijke positie niet verbeteren, hij kon geen beter betaalde betrekking krijgen. And with regard to the adjective better it will not be superfluous to draw the student's attention to the difference between better and beter in order to prepare him for the correct translation of he is better: hij (de patiënt) maakt het beter, het gaat wat beter met hem, and not hij is beter, which is to be rendered by he has recovered, he is well again, although in northern use he is quite better is the exact equivalent of our Dutch hij is heelemaal beter, he is quite well again, he is fully recovered, whereas hij is veel beter, can also be rendered by he is considerably better in ordinary English. Nor should we forget to mention the idiomatic phrase be better off in this connection, because only learners with a finely developed linguistic feeling will hit upon the correct rendering, viz. er beter aan toe zijn, in beteren doen zijn, er beter bij zitten on the spur of the moment, the majority getting no further than beter af zijn. Of course the starting-point is be well off, in goeden doen zijn, but not literally rendered goed af zijn. If the reader will take the trouble to compare the following pairs he will no doubt get some pleasant

and surprising eye-openers. But it ought to be distinctly understood that the list is not meant to be exhaustive. The present writer will be grateful for any additions, since he intends to deal with the subject more fully on a subsequent occasion.

the business is on the bottle not = de zaak is op de flesch  
 he couldn't make a book not = hij kon geen boek maken  
 he will get the bullet not = hij zal de kogel krijgen  
 he was in the clouds not = hij was in de wolken  
 he was round the corner not = hij was den hoek om  
 turn the corner not = den hoek omgaan  
 there is death in the pot not = het is daar de dood in den pot  
 beat one out of the field not = iemand uit het veld slaan  
 have a hard head not = een harden kop hebben  
 stand at the head of not = aan het hoofd staan van  
 have a good heart not = een goed hart hebben  
 take to heart not = ter harte nemen  
 have Moses and the prophets not = Mozes en de profeten hebben  
 she has him in her pocket not = zij heeft hem in haar zak  
 they were of the party not = ze waren van de partij  
 be posé not = geposeerd zijn  
 be put in the pot not = in den pot gedouwd worden  
 go on the run not = op den loop gaan  
 be in a bad skin not = in een kwaad vel steken  
 jump out of one's skin not = uit zijn vel springen  
 be on a visit not = op visite zijn  
 be above water not = boven water zijn  
 play fair weather with not = mooi weer spelen van  
 have the wires in one's hands not = de draden in handen hebben  
 dyed in the wool not = in de wol geverfd  
 be well with one not = wel met iemand zijn.

Even such an innocent-looking combination as e.g. active service, at once suggesting its mechanical equivalent actieve dienst, is but a well camouflaged specimen of the kind of treacherous parallels of which the above are more striking instances, active service meaning: dienst in tijd van oorlog, as was rightly pointed out in Dr. Fijn van Draat & J. Josselin de Jongh's still useful little book, *Outlanders*, whereas with us actieve dienst means colour service, service with the colours, our activity, as valiant neutrals, not going any farther. Cp. also  
 good bread = goed brood and goed zijn brood, een goede [betrekking]

a weak brother and een zwakke broeder  
 cold fire and koud vuur  
 the old dragon = (satan) and de ouwe draak  
 first officer and eerste officier  
 the old gentleman (= de duivel) and de ouwe heer  
 a good child and een goed kind  
 industrial school and industrieschool  
 a public house and een publiek huis  
 a public woman and een publieke vrouw  
 Second Chamber and Tweede Kamer.

From such combinations to compounds there is but one step. As interesting Dutch-English identities which have come into existence only recently Mr. C. J. van der Wey notes conscience-money, which, however,

does not mark an approach to Dutch, our gewetensgeld being nothing but a mechanical rendering of the English word, mathematics master, language teacher and truth sense. Even more interesting, however, are those of this class of words which, though built-up of the same elements, are entirely different as to their meaning. Thus, for instance, an address book, i.e. a book for noting down addresses, is not what we call an adresboek, nor an ash-man, one who covers himself with, or lives in the, ashes what we know as an aschman or the asses' bridge or pons asinorum = Dutch ezelsbrug. So the following sentence culled from the N. E. D.:

He knows the operation.... to be the pons asinorum of incompetent workmen couldn't possibly be rendered by: Hij weet dat die operatie of bewerking de ezelsbrug is van onbekwame werklui, however much one might be tempted to do so if one has not been "put wise". Here pons asinorum is not = a shift for an ass, a help for a dunce in the sense of Dutch ezelsbrug, French pont aux ânes, but it means: a difficulty they can't manage, the point at which their skill leaves them in the lurch. We leave it to the reader or rather the student, to compare

after-thought and achterdocht  
back-water and achterwater  
baggage-wagon and bagage-

[wagen

bath-chair and badstoel  
bed-stead and bedstee  
breast-harness and borst-

[harnas

breast-plate and borstplaat  
beef-steak and biefstuk  
bridegroom and bruidegom  
cat-fish and katvisch

coffee-room and koffiekamer  
coffee-table and koffietafel  
eye-glass and oogglas

foot-path and voetpad  
free-quarter and vrij kwartier  
gas-stove and gaskachel

guest-house and gasthuis

gold-finch and goudvink

hand-work and handwerk

head-money and hoofgeld

health-officer and officier

van gezondheid

house-physician and huis-

[dokter

high-flyer and hoogvlieger

kitchen-maid and keukenmeid

lancet-fish and lancetvischje

letter-book and brievenboek

letter-card and briefkaart

land-man and landman

land-rat and landrat

law-book and wetboek

long-nose and langneus

May-cherry and Meikers

May-flower and Meibloem

misprint and misdruk

money-worth and geldwaarde

mouth-piece and mondstuk,

name-word and naamwoord

night-worker and nachtwerker

oil-man and olieman

outlay and uitleg

overdriven and overdreven

oversight and overzicht

pocket-book and zakboekje

portmanteau and porte-

manteau

pot-pourri and pot-pourri

proof-sheet and proefvel

proof-work and proefwerk

quarter-ill and kwartierziek

self-conscious and zelfbewust

shell-fish and schelvisch

soul-sickness and zielsziekte

sportsman and sportman

storm-door and stormdeur

sugar-baker and suikerbakker

stone-oak and steeneik

sun-blind and zonneblind

sun-glow and zonnegloed

thumb-screw and duimschroef

troop-officer and troepen-

[officier

undermaster and ondermeester

underworld and onderwereld

uproar and oproer



waterpot and waterpot  
 watering-place and water-  
   [plaats  
 well-doer and weldoener

white-fish and witvisch  
 wintergreen and wintergroen  
 work-house and werkhuys  
 would-be and would-be.

With single substantives the same phenomenon will show itself when such pairs as e.g. *absent oneself* and *zich absenteeren*, *acre* and *akker*, *act* and *acte*, *action* and *actie*, *actor* and *acteur*, *actual* and *actueel*, *acute* and *acuut* etc. are compared but these are so numerous that they cannot be adequately dealt with in a paper of the usual size nor even in a whole number of English Studies.

Maestricht.

F. P. H. PRICK VAN WELY.

## Adverbs formed from monosyllabic words in-y.

"In adverbs from monosyllabic adjectives in -y both *y* and *i* are usually found: *dryly* and *drily*, *gayly* and *gaily*, *slyly* and *slily*. But always *daily*, *shyly*, *greily*, *grayly*, *coily*". (Kruisinga, *A Handbook of Present-Day English*, II, § 654).

The rule is, in this form, a distinct improvement on the old one: "Adjectives of one syllable retain the *y* or change it into *i*, as *dryly* or *drily*, *gayty* or *gaily*; but *day* forms *daily*, and *coy* forms *coily*". (Roorda, *Dutch and English Compared*, I<sup>2</sup>, § 248.)

It may be thought a pity that the latter rule with its two (properly speaking only one) exceptions is to be consigned to the grave, but truth is that the matter is not so simple as it was represented here.

For if we take the words that come under the rule, in their alphabetical order, we find that usage in one case differs from that in an apparently similar one.

I. **Coily** is, according to the N. E. D., the obsolete form of *coily*. The word occurs very rarely, and the last example in this dictionary dates from 1842 (Beautiful imagery . . . long sought and *coily* won.) The only other example I have been able to dig up, is from W. Irving's *Spectre Bridegroom*:

While others were wasting their sweetness in the glare of the world . . . she was *coily* blooming up into fresh and lovely womanhood.

II. **Daily**. The form *daily* is also quite obsolete, the last example of its adjectival use, to be found in the N. E. D., is of 1611 (in the A. V.), and of the adverbial form of 1635. (As the word is not derived from an adjective, it ought not to have been mentioned in this connexion; only, it seems hard to frame a separate rule for a single word).

They arrived *daily* from the various termini (Galsworthy, *Man of Property*, II, p. 158).

III. **Dryly** and **drily**. About these forms the N. E. D. observes that the former spelling is more analogical: cf. *shyly*, *slyly*, also *dryness*. (The dictionary admits, however, the form *slily* as a variant of *slyly*, so that this part of the reference must be set aside.) Already in Shakespeare's time the form *drily* occurs, and since that time both forms are met with, some writers preferring the spelling *dryly* (e.g. Fergus Hume, Fred. M. White, Hewlett, Savage,) but the majority using the form with *i* (Hope, Stevenson, Haggard, Mrs. H. Ward, Conan Doyle, Baroness von Hutten). With some (see quotations 2, 9; 14, and 15) both spellings are met with.

1. Old Jardine cut in *dryly*: "That's her business" (Ayres, *Richard Chatterton*, p. 9).
2. "Perhaps not," said Mr. Demster Fiske Raffan *dryly* (Cosmo Hamilton, *The Princess of New York*, p. 10).
3. "I can imagine," he agreed, *dryly* (Harper's *Monthly Magazine*, June 1910, p. 14).
4. "He is well friended by many ladies, some of account, and some of none at all, by what I hear," said the friar, rather *dryly* (Hewlett, *Forest Lovers*, p. 13).
5. "So I believe, but I have to prove my case," said Dan *dryly*. (Fergus Hume, *The Mystery Queen*, p. 99.)
6. "Perhaps do more," said the baron *dryly* (R. H. Savage, *My Official Wife*, p. 116).
7. "So do I," Mc Phail said, *dryly* (Fred. M. White, *The Black Prince*, in *Strand Mag.*, Oct. 1916, p. 372).
8. "I have no doubt that you would have had a more lively evening," said Holmes, *drily* (Conan Doyle, *Hound of the B.*, p. 103.)
9. "He evidently knows them," said Geoffrey *drily* (Cosmo Hamilton, *The Princess of New York*, p. 111).
10. "Quite so," replied the Colonel, *drily* (R. Haggard, *Stella Freg.*, p. 30).
11. "That would not matter," observed the Mother Superior *drily* (Hope, *Indiscretion of the Duchess*, p. 38).
12. "You would not have had a flattering reception," she suggested *drily*. (Bar. von Hutten, *Halo*, p. 99.)
13. "So you are," said Dickie *drily* (*London Mag.*, July 1917, p. 488).
14. "If they knew," he added, *drily*. (Stevenson, *Kidnapped*, p. 36.)
15. "And where have you come from, Mr. David Balfour?" he asked looking me pretty *drily* in the face (*Idem*, p. 108).
16. "I regard Fontenoy as a very competent person," he said *drily* (Mrs. H. Ward, *Sir George Tressady*, p. 39.) (and further 9 more examples from the same book and one from *The Case of R. Meynell*, p. 57).
17. Sarrion smiled a little *drily* (H. S. Merriman, *The Velvet Glove*, p. 75).

IV. **Gaily and gayly.** About the two forms the N. E. D. remarks: "The spelling *gaily* is the more common."

1. Indeed, Juanita exercised the prerogative of her sex, and led the conversation, *gaily* and easily (H. S. Merriman, *The Velvet Glove*, p. 62).
2. She laughed *gaily* (*Idem*, p. 40).
3. "And Marcos is not with you?" the girl went on *gaily* (*Idem*, p. 16).
4. "You'd do anything I want you to do," she told him *gaily* (Cassel's *Mag. of Fiction*, March 1917).

V. **Greily and grayly.** The above-mentioned dictionary gives only these spellings, not those with *i*. The form with *-ey* is preferable.

VI. **Shyly.** The same work remarks (under *shily*) that this is an obs. var. of *shily*, whereas (under *shyly*) it says that the word also occurs in the form *shily*. I believe that the first statement is correct, for in the following 14 quotations, only the spelling with *y* occurs, and I cannot offer a single example of the word with *i*.

1. While I spoke, she glanced up *shyly* through her fluttering lashes (Blackmore, *Lorna Doone*, p. 222).
2. But now I wanted the powder so much, that I went and kissed mother, very *shyly*, looking round the corner first, for Betty not to see me (*Idem*, p. 36).
3. They walked side by side, a little *shyly* at first, and then I saw Jack put his arm round her waist (Crawford, *Uncanny Tales*, p. 134).
4. Some half-naked children stood *shyly* watching her from a little distance (F. Marion Crawford, *Taquisara*, II, p. 83).
5. Until then she had accepted Edwin Gray on an equal plane, so to speak, giving *shyly* in exchange for his sympathy and understanding her own fanciful zest of living (Harper's *Monthly Mag.*, June 1910, p. 16).
6. She held out her hand, rather *shyly* (Hewlett, *Forest Lovers*, p. 67).
7. She looked *shyly* at Isoult as she spoke (*Idem*, p. 86).
8. She moved across the room, *shyly*, constrainedly (R. Marsh, *The Girl and the Miracle*, p. 125).
9. She now and again, towards the end, enclosed a cutting from a German paper, which Jimmie had *shyly* to get John Biggleswade to render into English (Oxenham *Rising Fortunes*, p. 66).
10. Then he looked at me a little *shyly* (Stevenson, *Kidnapped*, p. 81).

11. Mary Elsmere, *shyly* amused, held aloof (Mrs. H. Ward, *Case of R. Meynell*, p. 42).
12. She glanced *shyly* towards Mrs. Allison (Mrs. H. Ward, Sir George Tressady, p. 79).
13. Lady Harman bowed a little *shyly* to his good wishes (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 73).
14. "He will be surprised to see us," quoth Croisette, laughing — a little *shyly*, too, I think (Weyman, *House of Wolf*, p. 70).

VII. **Slily and slyly.** The Concise Oxford Dictionary mentions *slily* as a variant of *slyly*. And indeed, in modern authors we find, in contradistinction with *shyly* and *shily* (which latter form is quite obsolete now), both spellings as is proved by the following quotations:

1. And then Annie said to me very *slily*, between a smile and a blush — "Don't you wish Lorna Doone was here, John?" (Blackmore, *Lorna Doone*, p. 197).
2. "And how long would you wait for me, Lorna?" "Till I could get you," she answered *slily* (*Idem*, p. 232).
3. They laughed and smiled *slyly*, and both were satisfied (Hall Caine, *Son of Hagar*, p. 10).
4. "Ah," said she *slyly*, "ah, Sir Discreet, I see that you have the lady first" (Hewlett, *Forest, Lovers*, p. 16).

VIII. **Wryly.** This word is not given in the Concise Oxford Dictionary, but occurs now and then in the spelling *y*:

1. His host smiled, a little *wryly* (R. Marsh, *The Girl and the Miracle*, p. 50).
2. Instead of laughing down at folly and failure, he had moments when he felt that he was rather laughing up — a little *wryly* at monstrous things impending (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 201).
3. "Oh — assuming that I could support us," he said, smiling *wryly* (*Cassell's Mag. of Fiction*, March 1917).

From the above it appears that usage is rather arbitrary in this matter, for we find *coily*, *greyly* and *grayly* by the side of *daily*; both *dryly* and *drily*, *slyly*, and *slily* whereas *shily* is non-existent and no examples of the spelling *wryly* have been met with. Kruisinga's rule is therefore almost quite correct, and might be given in this form: "In adverbs from monosyllabic words in *-y* both *y* and *i* are found in *dryly* (*drily*) and *slyly* (*slily*); *y* occurs in *coily*, *greyly* (or *grayly*, which seems less preferable), *shyly*, *wryly*; *i* in *daily*; *gaily* is more common than *gayly*," or still shorter:

"In adverbs from monosyllabic words in *-y* both *y* and *i* are found in *dryly* (*drily*) and *slyly* (*slily*); the others occur only with *y* (e. g. *coily*, *shyly*), but *daily* is always and *gaily* is usually spelt with *i*."

Rotterdam. W. A. VAN DONGEN Sr.

### "Labour in the quern."

In Shakespeare's *Midsummer-night's Dream* (Act II, 1, 32—42) occurs this well-known passage:

32. Either I mistake your shape and making quite,
33. Or else you are that shrewd and knavish sprite
34. Call'd Robin Goodfellow: are not you he
35. That frights the maidens of the villagery;
36. Skim milk, and sometimes labour in the quern,
37. And bootless make the breathless housewife churn;
38. And sometime make the drink to bear no barm;
39. Mislead night-wanderers, laughing at their harm?
40. Those that Hobgoblin call you, and sweet Puck,
41. You do their work, and they shall have good luck:
42. Are you not he?



Mr. A. W. Verity, in his splendid edition of this play, adds the following note to line 36:

"labour in the quern, grind corn — a good action. She mentions Puck's good and bad qualities together."

This note and elucidation of the text seems to me to be beside the mark. And as other editors fall into the same error or give another equally faulty explanation (to say nothing of translators like Burgersdijk, who is fathoms from the right interpretation), it seems no superfluous task to try and restore the true sense.

For the action of "labouring in the quern" cannot possibly be called *good* in this connexion.

In the first place not, because in line 32 the fairy speaks of Puck as a *shrewd and knavish* sprite, whose evil deeds she is going to enumerate. She says that he frightens the maids, skims the milk, and causes the farmers' wives to churn in vain world without end; the drink gets no barm, and night-wanderers are misled by him. Would it not sound queer, if in the very midst of these many wicked acts the 'good' deed of 'labouring in the quern' were mentioned?

Besides, the good actions, occasionally performed by him for the benefit of those that call him by the names of 'Hobgoblin' and 'Sweet Puck', are described afterwards in lines 40 and 41: 'he does their work and they shall have good luck'. Here is a marked contrast between the lines 32—39 and 40—41, — a contrast also felt by Kok and Burgersdijk, who inserted the adversative conjunction 'maar' between lines 39 and 40. The first part of the passage describes Puck's tricks, the second his good works.

But how can 'to labour in the quern' have an unfavourable meaning?

It seems so natural to take the phrase in a good sense. Even Dr. Samuel Johnson objected to labouring in the quern being mentioned among evil things done by Puck.<sup>1)</sup> But this grand old man, too, evidently thought it strange that only *one* good act should be described amidst so many evil pranks, and so he reckoned the skimming of the milk among the good actions as well!

The solution of the problem lies, however, somewhere else. The action of 'labouring in the quern' can very well have a less favourable sense, as was intuitively felt by Kok, who translated: 'en maak den molen stroef', which is not quite correct, but makes sense. The word 'labour' has the meaning of 'to exert one's powers, to exert oneself, to toil' (N. E. D.), but is (and was in Shakespeare's time even oftener than now) connected with the idea of *trouble*. We need only think of a labouring ship, a labouring woman (now obsolete in the sense of a woman suffering in childbirth), hard labour, to labour one's way etc. And if logic forbids us to deny the congenerous character of the six actions, named in lines 35—39, we cannot but take the verb 'to labour' in the sense of *to exert oneself so as to give trouble*. Just as Puck hindered the regular working of the churn, so he tampered with the hand-mill so as to prevent the corn from being ground. The Dutch phrases *z'n uiterste best doen* (taken in an ironical or unfavourable sense), *aan 't werk tijgen*, *z'n streken uithalen*, etc. might perhaps be taken as equivalents of the English term.

Rotterdam.

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<sup>1)</sup> See Moffatt's Edition of the play.

## Notes and News.

**The Education Bills.** The chief purpose of the new Educational Bills is to increase the grants of voluntary schools. Other rules concern the management of the schools, the programmes and the examinations. Most of these do not concern us here, but there are a few points that may be noticed. In the University Bill provision is made for a new doctorate of letters to take the place of the former special doctorates of classics, Dutch, Oriental languages, etc. In this way it will be made possible to take a degree in English. What the examinations preceding the degree will be like remains to be seen. If the proposals of the Royal Commission which advised the Lyceum-scheme are followed, it is to be feared that too exclusive stress will be laid on the study of language and literature, and that the study of the history and institutions of the country concerned will be neglected. It is to be hoped that the Minister, or his responsible advisers, will pay some attention to the considerations brought forward in the recent Report of the English Royal Commission on the study of modern languages, of which the most important points were mentioned in our April issue.

Another new proposal is warmly to be welcomed: the number of scholarships is not to be limited by law. We may hope that the practical result will be that far more scholarships will be awarded in future. It is a pity, however, that the Minister does not propose to raise the amount. Eight hundred guilders a year was enough forty years ago, but it should be raised under the present conditions of life to twelve hundred. Nobody will pretend that this sum will enable holders of a Government scholarship to live in luxury.

It may be expected that as a result of the Bill the number of students of modern languages will greatly increase at the Universities. The question arises now whether those Universities, which provide for the teaching of modern languages at all, are really able to train future English masters and scholars. We purposely distinguish two classes, because it is no good for the Universities to ignore the fact that they have to deal with two classes of students whose requirements are only partially identical: future masters (or lawyers, doctors, etc.), and future scholars, investigators, or whatever name may be chosen. Those who know anything of the organization of the teaching of modern languages in our Universities (practically Groningen and Amsterdam) will unhesitatingly answer the question in the negative. Indeed, they may be inclined to think that to apply the word organization to the present teaching arrangements is glossing over the sad truth: that there is no organization at all.

And it is perfectly true that there is no proper organization for the teaching of the modern language, in a word for the A-diploma, or the "Candidaats-examen". Practically speaking we may say that a student of modern languages on entering the University is supposed to have passed his "candidaats". There is thus no provision at the University for what is the basis of the future language master's work. And that the provision for further study is satisfactory will be held by none. We are of opinion that the existing staffs at the two Universities concerned should be strengthened by further appointments, and that this should be done before (or rather instead of) organizing an equally inadequate staff at the other Universities.

The only point of the new Secondary Education Bill to which we will refer is the announcement that the Minister intends to restrict the admission

to the examinations for the M.O.-diplomas to those who can show proof of a satisfactory general education. That the present state of things is an absurdity has been pointed out time after time by various examination-committees. We may refer to the specimen in the report of the 1918 Committee for English published in this number. It is therefore a matter of great regret that the Minister does not propose to require these proofs of satisfactory education from the candidates of the next few years, thus continuing a state of things that is nothing less than a scandal, and a blot on our educational system. We hope that the masters' associations will take this matter in hand. For the Minister to suppose that a sufficient supply of masters can only be maintained by allowing thoroughly unfit men to enter their names for the examinations, is nothing short of an insult to the whole profession.

Apart from the details we have mentioned, it may be said that the two Bills will probably advance the course of secondary education, and may be the prelude to an improvement of the university teaching of modern languages. But much will depend on the way in which the principles laid down will be worked out. We must wait for that till the rules and programmes in the expected "maatregel van bestuur" have been made public.

**Going to England.** We are authorized by the British Consulate General at Rotterdam to publish the following statement:

"Under the present regulations there will be no objection to Dutch students proceeding to England for the purpose of study providing they comply with the following regulations: —

They should fill in questionnaire forms; they should also sign a declaration in duplicate to the effect that the object of their journey is solely for the purpose of study and *that they will not engage in any work, office or otherwise, neither against payment nor without payment, during the time they remain in the country.* <sup>1)</sup> Copies of both these forms can be obtained from the British Passport Office at Rotterdam, or from the British Consulate at Amsterdam or the Vice-Consulate at Flushing.

When filled in in duplicate, the declarations and the questionnaire forms can be returned by post together with the passport, the fee of *f.* 1.22 for the visa, and a stamped addressed envelope. If the visa is granted, the passport will be returned duly endorsed for the journey. If for some reason the visa is refused, passport and fee will be returned.

On arrival in England all aliens must register with the Police within 24 hours and then comply with any further conditions which may be imposed".

It will be evident that this restriction excludes the possibility of Dutch students obtaining appointments at English schools, so that this part of the scheme outlined in our February number has to be given up.

As to addresses of English families: our correspondent who is in England at present has not yet sent any data. If she succeeds in finding recommendable addresses they will be forwarded as soon as possible to those of our readers who have applied for them. We should have preferred to have had something more definite to publish, but must at the same time observe that our request to readers to send us any information that might be useful has, with one exception, not yielded any result thus far.

<sup>1)</sup> The italics are ours.



A prospectus of the holiday course to be organised by Mr. Jones was posted to all subscribers in May. The Oxford University Extension Delegacy have sent us a prospectus of the course to be held on *The British Commonwealth, Past, Present, and Future*, to which we referred in our April number. The course is not specially designed for foreigners, though we believe that many of the subjects to be treated would interest Dutch students of English. The prospectus mentions the following among other topics: The Evolution of the Commonwealth; Social and Economic Problems; The Political Literature of the Empire, with special reference to the political writings of such authors as Shakespeare, Bacon, Locke, Johnson, Burke, Adam Smith, Mill, Wordsworth, Tennyson, Kipling, and a short course on Colloquial English; The Fine Art, Architecture, and Music of the Peoples of the Commonwealth.

Date: August 1—14. Fee for the course £ 1 1 s. A list of lodgings will be obtainable from the secretary.

The London Holiday Courses are also prepared to advise students as to suitable places of residence.

The University of Cambridge is organizing a summer course in Geography for teachers, which we suppose will not appeal to our readers. Should any of them desire particulars they may obtain them from us.

**Personalia.** A correspondent at Utrecht writes that Mr. M. G. van Neck suffered from a severe attack of appendicitis in April, but is now doing well again. To the congratulations of his students, for whom his recovery is cause for rejoicing, we have much pleasure in adding our own.

**The English Clubs.** We were much interested to hear that the English Club at Utrecht has taken up the question mooted in our Notes in the April number, and that its committee devoted a special meeting to it before submitting its views to the members. It appears that that Club intends to take steps in the matter, subject to the final decision of the members which is expected to come off at its next gathering.

Our correspondent is careful, however, to point out that some parts of the article came in for severe criticism, notably our qualification of the work of the Clubs as half-hearted and unsystematic. In proof of the contrary an account was sent us of the work done by the Utrecht Club since September 1918; and we feel in duty bound to retract this part of our criticism as applied to the Utrecht Club. If the other clubs are likewise of opinion that we have judged them wrongly, we shall be glad to be convinced.

This apart, we must repeat our charge: that the Clubs have neglected, and wrongly neglected, all questions that our vernacular calls *studiebelangen*: for the correct English rendering of which we shall be obliged. A prominent member of the B-committee has asked us if we are of opinion that the Clubs should propagate reforms in the examination programmes, etc. We are afraid they could not if they would. What they should do is first to make a study of these questions by inviting leading educationists and scholars to deal with them at their meetings. Next, when they have been thus treated and discussed in all their aspects, to consider in what way the professional interests, present and prospective, of their members are affected by measures like the admission of modern language students to the degree; and lastly, if it be not then too late, to agree as to whether these interests require to be looked after by the clubs in any way. Whichever way opinion on this latter point might go, there should be an end, once and for all, of the meek and blank indifference to these questions which

the Clubs have tolerated and encouraged by quietly tabooing them — and by allowing the interests of their members to be looked after, without any thanks, by the *Vereniging van Leraren in Levende Talen*.

We have urged the establishment of a Joint Committee for the furtherance of this aim. If it does come into existence it will soon find other problems waiting to be dealt with. We mentioned one: getting English men of letters and educationists to lecture to the students of English at our Universities. Men like Wells, Shaw, Jones, and others like them should be asked to come over and would be very likely to accept; but the resources of any single Club would be unequal to the undertaking. Last winter one of the Clubs tried asking an English author to give a lecture and proposed to the others to do so jointly. No. 1 replied that Mr. X looked after the engagement of lecturers, and that the application should be made to him; no. 2 that one of its members might know of somebody who might be invited. The upshot was that nothing came of the plan. A permanent committee which should secure the aid of a representative body like the *English Association* (is it known at all in Holland?) would very probably be able to get up the necessary organisation and work with success.

We have had our say on the matter — it remains for the Clubs to deal further with it, if they think fit. The beginning of the Long Vacation is, perhaps, not the most favourable time for any measures to be taken; on the other hand, if the summer months are devoted to the preparatory work, operations may begin simultaneously with the opening of Christmas Term.

If!

**The Hague.** We are informed that an *English Club* has been formed at The Hague, whose main object it will be to give A and B students and persons whose knowledge is on a level with them, an opportunity to improve their knowledge of English. The secretary Mr. J. v. d. Meer, 55 van Loostraat, The Hague, will be glad to give any further information regarding the Club.

## Questions.

In the reply to question I. *Van Neck, Colloquial English*, should have been: *Conversational English for Dutch students*. Publ. by Noorduyt, Gorinchem, price f 0.90, cloth f 1.25.

3. According to the Oxford Dictionary (and some grammarians) we ought to distinguish between the interrogatives *who ever*, *how ever* and the relatives *whoever*, *however*, etc. No reason is given to show the desirability of the distinction; does any reader know that this has ever been done?  
K.
4. Do impersonal verbs (practically those expressing phenomena of the weather) ever occur in non-finite forms in English? In other words: does English possess constructions equivalent to the Dutch *ik zie het regenen*, *ik hoor het donderen*?  
K.

# Report B-Examinations 1918.

The supplement to the *Staatscourant* of 11 April 1919, no. 86, contains the report of the B-committee for 1918, from which we give the following extract:

TABEL III. Akte B. (Middelbaar onderwijs.)

Gevraagde akte van bekwaamheid.	Candidaten	Aantal van hen, die							
		zich hebben aangemeld.	niet zijn opgekomen.	niet zijn opgekomen voor het mondeling gedeelte.	zich hebben teruggetrokken vóór het letterkundig opstel.	zich hebben teruggetrokken na het letterkundig opstel.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
B. Middelbaar	Vrouwen .	29	0	0	3	4	22	4	18
Onderwijs.	Mannen ..	17	0	0	2	2	13	7	6
	Totaal....	46	0	0	5	6	35	11	24

TABEL IV. Akte B. (Middelbaar onderwijs.)

Candidaten	Aantal malen dat is toegekend het praedicaat:	Schriftelijk.				Mondeling.						
		Paraphrase.	Vertaling.	Taal en stijl. (Opstel.)	Inhoud. (Opstel.)	Historische spraakunst.	Hedendaagsch Engelsch.	Geschiedenis der letterkunde.	Lectuur.	Stijlleer.	Vaardigheid.	Praktische uitspraak.
Vrouwen ..	5 = zeer goed.	0	1	0	0	0	0	0	0	1	2	2
	4 = goed.	1	0	10	11	3	3	3	5	7	7	9
	3 = voldoende.	0	12	11	10	15	10	12	10	14	12	9
	2 = onvoldoende	0	6	5	4	10	16	7	7	0	1	2
	1 = slecht.	0	0	0	1	1	0	0	0	0	0	0
Mannen ...	5 = zeer goed.	0	0	1	1	0	0	0	0	0	0	0
	4 = goed.	0	10	6	6	4	3	2	0	4	5	5
	3 = voldoende.	0	7	2	2	8	9	5	5	6	7	7
	2 = onvoldoende	0	0	6	5	5	5	6	8	3	1	1
	1 = slecht.	0	0	0	1	0	0	0	0	0	0	0



De commissie vindt aanleiding tot het maken van de volgende opmerkingen.

Wat den uitslag betreft van het onderzoek naar de kennis van het hedendaagsch Engelsch heeft de commissie over het algemeen weinig reden tot tevredenheid. Dit gedeelte werd in hoofdzaak afgenomen zooals in vorige jaren geschied is. Met de candidaten werd een onderdeel der spraakkunst behandeld of van hen werd verlangd een onderdeel van de hedendaagsche spraakkunst te behandelen, zooals verwacht kon worden, dat zij dit met eenigszins gevorderde leerlingen zouden doen. De vragen omtrent taaleigen en zinverwante woorden knoopten zich als vanzelf vast aan het omzetten van een niet moeilijk stukje poëzie in proza. Maar zoowel de behandeling van de spraakkunst als de beantwoording van de vragen over taaleigen liet bij vele candidaten te wenschen over, en het bleek, dat de na het A-examen voortgezette beoefening van het moderne Engelsch niet zoodanig geweest was als de commissie had mogen verwachten en het recht had te eischen zelfs in aanmerking genomen de tegenwoordige internationale betrekkingen en de tijdsomstandigheden. De commissie wijst er daarom met nadruk op hoe noodzakelijk het voor toekomstige candidaten is om dit gedeelte van het examen niet te verwaarloozen en van de verbetering in den Europeeschen toestand gebruik te maken zoo spoedig dit maar eenigszins mogelijk is.

Bij het onderzoek naar de kennis van de historische spraakkunst kwam vaak duidelijk aan den dag, dat de candidaten groote moeite hadden een stukje (zorgvuldig voor hen uitgekozen) Angelsaksischen tekst te lezen en te vertalen. Dit was doorgaans toe te schrijven aan hunne onbekendheid met de Angelsaksische vormen, vooral met die der voornaamwoorden. Daar de candidaten vaak geen kennis hadden van het geslachtsverschil dier voornaamwoorden, was het hun dikwijls onmogelijk te ontdekken op welke woorden ze in den zin sloegen, aangezien ze niet wisten of ze mannelijk, vrouwelijk of onzijdig, enkel- of meervoud waren. Daarom raadt deze commissie toekomstigen candidaten de gewone vormleer van het Angelsaksisch niet te beschouwen als een onbelangrijk deel van hunne studie maar te bedenken, dat men onmogelijk een taal goed kan begrijpen zonder een degelijke kennis van den woordvorm.

Wat de zoogenaamde leeslijsten aangaat, die de candidaten ingezonden hadden om den examinatoren een overzicht te geven van de werken die zij bestudeerd en gelezen hadden, en die als leidraad konden dienen bij het mondeling examen, is het de commissie opgevallen dat de achteloosheid, waarmede zulke lijsten worden samengesteld vaak ongelooflijk groot is. De candidaat schrijft soms op als bestudeerd wat nauwelijks „gelezen” genoemd mag worden. Zoo schreven enkelen, dat zij alle *Idylls of the King*, den geheelen *Don Juan*, *Layamon's Brut*, *Malory's Morte d'Arthur* en het geheele *Paradise Lost* bestudeerd hadden, terwijl het bij het mondeling examen duidelijk bleek, dat hun weinig of niets van het bestudeerde was bijgebleven. Bovendien gaven de leeslijsten nu en dan blijk van groote slordigheid, hetgeen opgemaakt kon worden uit de onjuistheden voorkomende in de spelling van titels en van andere woorden, zooals: *de profundus*, *novellist*, *secundum*, *pastorum*, enz. De commissie verwacht dat toekomstige candidaten zoodanige lijsten met zorg zullen samenstellen en ook eenige aandacht zullen schenken aan chronologische volgorde.

Bij het beoordeelen van het letterkundig opstel heeft het de commissie getroffen, dat enkele candidaten, door het opgegeven onderwerp niet voldoende in het oog te houden, van de opgave afdwalen. Dit moet natuurlijk een nadeeligen invloed uitoefenen op het praedicaat aan het opstel toegekend.

Bovendien blijken vele kandidaten geen behoorlijk inzicht te hebben in de wijze waarop de Engelschen hunne woorden en uitdrukkingen afkorten: *e*, *g* en *viz* (op verkeerde wijze gebruikt), *f. i.*, enz. kwamen herhaaldelijk voor. Ook de manier waarop in het Engelsch de woorden worden afgebroken scheen velen kandidaten onbekend. Aangezien gewone schoolboeken dikwijls op het verschil wijzen, dat in dit opzicht bestaat tusschen de Engelsche en de Nederlandsche taal, meent de commissie toekomstigen kandidaten hierop te moeten wijzen.

Dat vele kandidaten het zoo nauw niet nemen met het juiste gebruik van komma's, punten of andere leestekens, is reeds door vorige commissies opgemerkt; maar wanneer hierbij komt dat sommigen hunner de gewoonte in praktijk brengen een nieuwen volzin *niet* met een hoofdletter te beginnen behoeft het geen betoog, dat de commissie nu en dan moest raden naar hetgeen de candidaat eigenlijk had willen zeggen. Dat dit schadelijk is voor een juiste beoordeeling spreekt van zelf; daarom wijst de commissie toekomstige kandidaten op het gewicht van net en nauwkeurig schriftelijk werk.

Bij het mondeling examen in de letterkunde bleek, dat verscheidene kandidaten hadden nagelaten voldoende verband te leggen tusschen de Engelsche letterkunde en de politieke geschiedenis van Engeland. Zonder dit verband is het onmogelijk een goed inzicht te verkrijgen in belangrijke letterkundige voortbrengselen, en voornamelijk stroomingen in de letterkunde. Ook de kennis van de Bijbelsche geschiedenis liet veel te wenschen over. Personen als, bijv. Mozes, Saul en David, van wier geschiedenis dikwijls middellijk of onmiddellijk in de letterkunde gebruik wordt gemaakt, bleken zoo goed als onbekend te zijn. Dit gebrek aan kennis kwam zelfs uit bij het onderzoek van dat gedeelte der letterkunde, dat de candidaat met het oog op zijn (haar) letterkundig opstel bij voorkeur had bestudeerd.

Ook bleek bij het onderzoek naar de kennis der letterkunde, dat enkele kandidaten weinig inzicht hadden in wat eigenlijk de letterkundige waarde van een werk was en wat een letterkundig werk beteekent. De commissie raadt toekomstigen kandidaten aan zich bekend te maken met den inhoud van werken zooals: W. H. Hudson, *An introduction to the study of Literature*, en E. Clarence Stedman, *The Nature and Elements of Poetry*. De studie van dergelijke werken zal den kandidaten een beter inzicht geven en hun leeren een eigen oordeel te vellen.

Vóór de commissie dit verslag eindigt, wenscht zij Uwe Excellentie mede te deelen, dat ook zij meent, dat het overweging kan verdienen van *alle kandidaten voor de akte B (en A)* Middelbaar Onderwijs examengeld te vorderen. Ook deze commissie meent, dat dit ten gevolge zou hebben, dat een aantal lichtvaardige aanmeldingen en verzoeken (zooals dit dezen zomer geschied is door eenige A-candidaten, die door ziekte verhinderd waren het examen af te leggen) achterwege zouden blijven. Deze verzoeken hebben alleen de examens *verlengd* en het Rijk kosten veroorzaakt.

The subjects set for the literary essays were published in *The Student's Monthly* of December 1918.

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## Aids to Translation.

The complaint is often heard that the lack of an exhaustive Dutch-English dictionary makes it extremely difficult for students translating a Dutch text to find the word they want. It is true there are many books to guide the beginner, yet without wishing to detract from the merits of these works, we are bound to say that in many cases they fail to give information about quite common words and phrases. It is especially the prepositions that offer difficulties. The following alphabetical list aims at filling some gaps. Of course we do not pretend to exhaust the subject and no doubt have omitted much that in this connection would be found serviceable and appropriate.

**A** is een aapje (nursery rhyme teaching the letters of the alphabet.) A is for.... stands for....

**Aalkorf.** Eel-trap (Murray i. v. Trap) basket trap. (Jack's Reference Book) wicker-trap (Strand Magazine Oct. 1901, 472).

**Aan.** Aan de grens, on the frontier; aan den hemel, in the heavens, (sky); aan de muur, on the wall; ring aan een vinger, ring on a finger; aan een lint, on a ribbon; aan een ketting, I have always had the key on my watch-chain; the dog is on the chain (C.O.D.); apen slingeren aan hun staart, monkeys swing from branches by their tails; bijna geen korst aan ons brood, hardly any crust to our loaves; aan het hof, at the court; aan de universiteit, at the university; aan de bank, at the bank; aan de "Daily Chronicle", on the "Daily Chronicle"; aan de rechtbank, at the bar; aan een kantoor, at an office; hij is aan de telefoon, he is on the telephone and wishes to speak to you; liggen aan, Rotterdam is on the Maas, Burton on Trent (C.O.D.); aanhebben, has his boots on (C.O.D.). This individual had on a terrible check suit; aan hebben, (angling term) I have another bite.... ah! he's off again (Murray i.v. "Bite"); Daar kwam de eerste cab aan, Up came the first cab. Along came a party of thirty natives; Daar is niets aan, it is dead easy, it is a mere cinch (Americanism?) it is as easy as falling off a log; Er is niets aan het boek, the book is poor stuff, (worthless); Er is niets aan dien kerel, he is a dried up bookworm, (a bore); er op aan kunnen, You can take it from me that self respect is a fine thing (depend upon it, self respect is a fine thing); eraan, Kill me if you can, for if you can't you're done; aan het werk (spelen), at work, at play; aan het toenemen (afnemen), on the increase (decrease); te hard gewerkt aan zijn wiskunde, had worked too closely at his mathematics; zijn sigaar aansteken aan, to light o's cigar at; zich prikken aan een speld, to prick o.s. with a needle; kennen aan zijn kleeren, know by his dress; zien aan zijn blikken, perceived by his looks; het is aan U, it is for you to say, it is yours to command; het is aan U om te spelen, it is your turn to play; de brief is aan U, for you, addressed to you; Er is heel wat werk aan, it is a tough job (uphill work); aan stukken breken, to break to pieces; aan reepjes snijden, to cut cake into fingers; to cut into slices, cut in(to) pieces (C. O. D.) to break into crumbs.

**Aanbinden.** Den strijd —, to do battle (with a dragon).

**Aanblik.** Zich in den — verlustigen, to feast one's eyes upon.

**Aanbrengen.** We must fix up some counterpoise to the trapdoor. Iced cakes, unless the icing is arranged in layers and not on the outside, are not advisable.

**Aandacht.** Zij kon nergens haar — bij houden, could not keep her attention fixed on anything; zijn aandacht wijden, schenken, German thinkers have bent their attention to this subject; He had no time to give serious



thought to the matter; luisteren met gespannen —, listen with strained attention.

**Aandeel.** We may fully acquit William of any personal share in the evil deeds of Odo.

**Aandoen.** Pijnlijk —, The very sound of her voice sets your teeth on edge.

**Aandringen.** Op — van, at the instance of.

**Aandrukken.** Zich dicht — tegen. The child nestled closer to her father's side.

**Aangetrouwd.** Our "in laws" suffer (relations in law).

**Aangeven.** Zich —, Names of competitors must be given in before...; Will you hand (reach) me down that hammer? Goods entered for importation. The vessel does not arrive until her captain enters her at the Customs House; de aangegeven uren: Books cannot be supplied after 3.30 in January, Feb., 4.30 in March and October, but readers who cannot reach the reading room before the hours specified may apply to...; z. voor een examen —, to send in o's papers; de melodie aangeven, to start (raise) the tune.

**Aanhang.** He had a following too, for he represented a popular cause.

**Aanhangen.** Een zaak —, to espouse (support) a cause.

**Aanhouden.** Heading our course towards a low island called Marken; wegens bedelarij aangehouden: taken up for begging along the street; kennis —, I made no attempt to keep in with the family whom I found both tiresome and snobbish; het —d natte weer, the continued wet.

**Aanjagen.** Angst —: They have given the inhabitants of Scarborough a thorough fright.

**Aanklampen.** He was waylaid by two gentlemen; The peddler, before leaving the parish bounds, waylaid a little girl, and induced her to take charge of a bundle of handbills.

**Aankomen.** Put on flesh, pick up flesh; — de jongen: half man, half boy. When Joseph Sedley was a big, swaggering hobbledehoy (Vanity Fair) Hobbledehoy finding him safe sport, smashed the tall hat over his eyes time after time (Morrison "Tales of Mean Streets") The hobbledehoy state of chicken youth (Strand Mag. Nov. 894, 553), I 'm just between a man and a boy, I 'm what you call a hobbledehoy; De duw is wat te hard aangekomen: The policeman, alarmed that his push might have serious results, bends down.

**Aankruipen.** Daar kwam een muisje aangekropen .... The "creep mouse, creep mouse!" of English mothers when playing with their children. The derivation has been sought in the Dutch "te-ratje!" (sic), the little rat (J. S. Farmer "A Dictionary of Americanisms" i.v. "Terawchy Terawchy"). Five little pink toes, calling for some silly woman to say "This little pig went to market" on them. (Kate Douglas Wiggin "Timothy's Quest")

**Aankunnen.** Heel wat geld —: King Milan, a shiftless and expensive monarch who was always out of pocket (Times History of the War II 209). Emma is expensive and she does not like to demean herself ("Strand Magazine" Dec. 1902, 745). Sir Oliver, likewise an expensive man (Murray under Expensive 1 b; calls it rare).

**Aankijken.** Hij zal er je niet vriendelijk om —: he will view it in an unfriendly way; iemand "vuil" —: he looked black at all of them, scowled at them. Lief —: If I keep on the soft side of granny she'll give me a bicycle.

**Aanleggen.** Het slim —: to manage a thing very cleverly, to go about it very cunningly. I thought we had managed it so cleverly; een bad —, he wanted a bath fixed in; elektrisch licht —, Bells and electric light had already been installed. (v. een boot): We brought up alongside a quay for the night. (Leg) aan! (commando), Present!

**Aanlegplank.** Ship out the shore plank.

**Aanleiding.** Naar — van: Referring to your advertisement in yesterday's "Daily News".

**Aanmaning.** The Board of Trade issued a recommendation to be sparing in the use of meat.

**Aanmarcheeren.** To mend o's pace, quicken o's pace.

**Aanmelden.** Zich aan te melden: Call between six and eight in the evening at 27 Elmer's End Road. Our young men have already come forward to defend the fatherland.

**Aanmerking.** In — komen: Applications without testimonials will not be considered (noticed). Hij kwam niet in aanmerking: he was not considered (Jansonius "Engelsch Handelsidoom. 12").

**Aannemen.** Melk —: I might get up early to catch a train or even take in the milk. I quite look forward to seeing you take in the milk whilst Austin swabs the door step. Het Christelijk geloof —: On the condition that he should embrace Christianity. Amendement —: The amendment was carried by a majority of 200.

**Aanpakken.** Alles —: Are you willing to turn your hand to any kind of work?

**Aanpassen.** Zich —: Eventually we adjust ourselves to the new arrangements. The young men are quite unable to adapt themselves to our Oxford ways.

**Aanplakbord.** (School). On the noticeboard was a challenge to a shooting match.

**Aanraden.** Op — van: On E's suggestion; on (at) the advice of.

**Aanraken.** (Voedsel). Her food untouched. (Ships that pass in the night). If he rise no more I will not look at wine until I die (Tennyson; "Enid").

**Aanraking.** She had never reflected or been thrown with educated people (Cholmondeley "Moth & Rust") But she was thrown with him a good deal for he took his breakfast, tea, and supper with her. We had come but seldom into immediate contact with him. From his birth up Adriaan van Goorl had mixed little with Spaniards (L. O. 1914).

**Aanschieten.** (Kleedingstuk). Nicholas huddled on his clothes (Nickleby).

**Aanschrijven.** Wat —: write more quickly.

**Aanslaan.** Te laag —: Wilhelm II is a ruler not inclined to take too low an estimate of his own consequence; (beslaan) the bright glass is at once dimmed and if you look carefully you will notice the little drops of water (Roscoe "Primer of Chemistry" 4). The breath as it issues, will dim the glass (Ripman "Elements" 10). De motor —: to work the starting handle.

**Aansluiten.** De school sluit zich aan bij de universiteit: leads up to the matriculations of the university; — bij het bekende: all the instruction proceeds from the known to the unknown. (Van treinen): These trains do not suit each other, there's half an hour's waiting at one station.<sup>1)</sup>

**Aansprakelijk.** Zich — stellen: The management do not hold themselves responsible for loss or damage to personal property.

**Aansprakelijkheid.** Hoofdelijke —: liability jointly and severally.

**Aanspreken.** Though I squandered my own property I have not trenched on yours (Murray on "Trench").

**Aanstaande.** A long parley ensued between the father and his would-be son-in-law (Strand Magazine Dec. 1894. 685). His fiancé, his would-be wife (Royal Magazine April 1899. 548).

**Aansteken.** Het bad —: to heat the bath (David Copperfield. Fire side

<sup>1)</sup> The above portion had been set up in type when Dr. Prick van Wely's second volume appeared.

edition 230). Den Kerstboom —: We had better not light up the Christmas tree now. (Strand Mag. Dec. 1902. 702).

**Aansterken.** To rally (after an illness).

**Aansturen.** He guided his bicycle on to the bridge. The row-boat headed for a long light shape that swayed gently on the black water. (All Story Magazine Jan. 1905). He headed straight for the buoy. (Cassell Magazine Sept. 1903. 394).

**Aantasten.** Door het zeewater aangetaste goederen: sea-damaged goods.

**Aantoonen.** The sums ... have been obtained from the civil lists and denote what is paid by each country for the upkeep of the royal house. (Strand Magazine Nov. 1906. 586).

**Aanvangen.** Er is met dien jongen niets aan te vangen: There was no doing anything with Master Lance. He had had more chances than usually fall to the lot of boys of his class and he had abused them all. ("Strand Magazine" Aug. 1902. 215).

**Aanvoer.** There was a large increase in the arrivals of cotton (market report).

**Aanvoerkanaal.** Supply channel.

**Aanvraag.** Applications for books on approval must not be addressed to the publisher but to the bookseller, through whom the transaction must take place. (Murray's Catalogue); op aanvraag te vertoonen (on tram ticket): To be shown on demand.

**Aanvullen.** To supplement horses in the military service by the motor (Cassell's Mag. of Fiction). Replenishing the water-supply during the frost: British soldiers at an icehole. (Illustrated London News Feb. 24. 1917). Our old mate, apprised of the state of our purses, had not offered to replenish them.

**Aanvullingsexamen.** To enable the student to attend theology, law, or literary classes at the University a supplementary examination in Greek and Latin must be passed (Short Account of Education in the Netherlands. p. 28).

**Aanwaaien.** There is something indefinite, ghostly, about these gentlemen, (members of a club) they do not arrive, they "blow in". (Pearson's Magazine Jan. 1913. 43).

**Aanwenden.** We shall utilize the amount towards payment of the new equipment (Report Cargo Fleet Iron Co. 1912). After appropriating £18424 for the payment of interest on debentures . . . . The revenue is appropriated to the payment of University officers. (Murray i.v.)

**Aanwijfsstok.** Miss Thomson's pointer pointing to her. (Pearson Mag. Sept. 1911.)

**Aanwijken.** He appointed rivers and bays their places (T. Bulfinch "The Age of Fable" 24). The thermometer marked 80 degrees in the shade. The speedometer registered one hundred miles an hour (Strand Mag. Nov. 1914. 568). When you see what the gasmeter registers . . . ! (Pearson's Mag. July 1915. p. 108). Aangewezen zijn op: A white population, relatively infinitesimal, but actually fairly large, the spending power of which is considerable, and which naturally looks to this country for most of its requirements (Leliveld "Vertaal-oefeningen" XXX).

**Aanwijzing.** The detectives worked two days and found not the slightest clue. I have got a clue to the identity of one. (Brontë "Shirley" VIII.)

**Aanzien.** These waiters know by the look of me what I want. He had the reputation of being the best fighter, and he looked the part (Cassell's Magazine Sept. 1903. 382).

**Aanzitten.** Het zit er niet aan. She could not afford to pay (Edgeworth



Moral Tales I, IV, 24). She told him a pitiful tale of her daughter's poverty: how she could hardly afford to keep such a large family in boots and shoes.

**Aanzijn.** The craze for roller skating has brought into being a special skating costume.

**Aapje op een stokje.** Is this the boy I've brought a yellow monkey on a red stick for? (Pearson's Magazine Dec. 1911.)

**Aapmensch.** (abusive language): You get that door undone. I'll deal with this man-monkey. (Pall Mall Magazine June 1911. 986.)

**Aard.** Dat lag niet in zijn aard: To remain silent was foreign to his nature. Het ligt nu eenmaal in den aard van den mensch: It's only human nature. (Lloyd "Northern English" Texts. p. 118.)

**Aardbodem.** Op God's —: The dirtiest and laziest people on the face of the earth. (Wide World Mag. March 1911. 569.) The most subtle rascal on the face of the earth. (Harper's Magazine 1909.)

**Aarde.** Brusselsche (?) —: How milk stains may be removed from doorsteps: Make a paste of fuller's earth and water and apply to the stain. (Sunlight Year book 1899. 304.)

**Aardig.** Erg —! (sarcastic): Well I'm sure this is very pleasant for me, said Miss Grantham, in high, cool tones. (Benson "Dodo".)

**Aardigheid.** De — er af doen gaan: You are one of those people who take the pleasure out of the poultry business. (Royal Magazine. Oct. 1913. 549.)

(To be continued.)

S.

## Notes on Modern English Books.

### III.

#### HENRY NEWBOLT. A NEW STUDY OF ENGLISH POETRY.<sup>1)</sup>

It has often been pointed out, that what especially distinguishes the great epic artist is his power of creating personages, true to life by their very individual character, who are yet at the same time general and permanent types; or to use the words of Mr. Newbolt: his "power of exhibiting the universal in the particular."

Something similar may be observed in first class criticism, where the discussion of a particular case will very frequently throw new light on the fundamental truths underlying all art and our enjoyment of it.

This endowment Mr. Henry Newbolt possesses in a marked degree. The expounding of the universal by means of the particular is indeed a distinguishing feature of nearly all the essays collected in this book. The following two passages may serve as examples of his method and will give the reader some idea of the character and scope of the whole volume.

In the first essay the author tries to answer the question: "Wat is Poetry?" How often has this ambitious effort been made before, how manifold and various have been the definitions arrived at! But though the conclusions Mr. Newbolt comes to may not all be new, his treatment of the subject is entirely original. He starts from a very personal and instructive discussion of the first stanza of Gray's famous elegy:

"Let us imagine ourselves to be standing on a quiet September evening

<sup>1)</sup> Henry Newbolt. A New Study of English Poetry. 1 vol. pp. 306. 8vo. Constable & Co Ltd, London, 1917.

"in a country churchyard, overlooking a characteristic stretch of English landscape. From our place behind the yew tree we can overhear the remarks of those who pass within a few yards of us along the churchyard path. 'Hark! bell!' says a child to his mother as the curfew begins to sound, and he exclaims again as he catches sight of the herd of cows winding slowly back to the farm, and the ploughman plodding wearily towards the village. 'Yes' replies the mother, 'time you were in bed, my son'. The farmer passes with his wife. He points to his cattle. Some good straight backs there, he says. She is looking at the old bent ploughman. 'You can't say as much for poor Giles, but come, 't is nearly dark'. When they are gone, there is but one figure left in the churchyard: we hear in the gathering dusk this fragment of monologue, murmured in a voice which seems almost a natural part of the solitude upon which those other voices had for a moment intruded:

"The curfew tolls the knell of parting day  
 "The lowing herd wind slowly o'er the lea,  
 "The ploughman homeward plods his weary way,  
 "And leaves the world to darkness and to me.

"There is something different here; every man can feel that. What the other voices said we may forget, probably we have already forgotten; but the very words of this voice and the very tone of it we shall long remember. Yet the difference would appear, when you look into it, to be a very slight one. Each one of the speakers expressed the perception of certain facts; some of them heard the bell, some noticed the cattle, some saw the tired ploughman, some observed the approach of darkness. It is true that only one was conscious of all these impressions, though all the speakers were equally in a position to receive them...."

Does not the reader feel here, that he is on the brink of making an important discovery about the nature of the art of poetry or at least, that any notions he may have on this difficult matter, will be made clearer and more conscious? I feel confident, that this will indeed be the case, when he has made himself acquainted with the whole interesting essay. The discussion of Gray's stanza brings out its poetic value, but it does more: the insight gained into the particular paves the way here for the apprehension of the general truth. In the splendid essay on Chaucer we find several instances of a like nature, one of which I will quote here:

"....he is no dramatist. We have seen already that his tragedy is not really tragic, it has no lightnings in the dark, no breaking up of great deeps, it is only a story which begins happily and ends unhappily. His comedy is stronger but it is not the art of the stage, it is the Comédie Humaine, a narrative art implying a different principle of creation. The true dramatist has a special relation to his personages: he has not merely observed them, he has made them, begotten them, endowed them with the very blood and breath by which he himself lives. However widely they may differ from him in character, part of him is reproduced in each of them; and it is in those reproductions alone, that he is visible to his audience. Between Chaucer and the persons in his stories this relation does not exist: they do not always share his life, and he is never content to be lost and found in them. He is often simply a reporter and always personally present with the audience. In short his genius is essentially narrative."

Although such a short quotation can naturally do but scant justice to the

writer's ability it is interesting in itself, because it again shows a happy combination of the particular and the universal. The discussion of Chaucer's gift as a narrative artist sheds clear light on the essential difference between the art of the story-teller and that of the dramatist.

This then is the admirable method prevailing throughout the book. The title of the first essay: 'What is Poetry?' might fitly be given to the whole collection, for whether he is treating a general subject or one particular author, Mr. Newbolt returns to this question again and again. If we find him repeating himself now and then, the slight disadvantage is fully outweighed by the gain in depth and clearness. A few times a passage reminded me of his famous predecessor in the field: Mr. Theodore Watts-Dunton, as in the remarks on Chaucer's humour or in the following estimation of rhythm:

"the most characteristic pleasure of rhythm (is) the pleasure of having a certain expectation satisfied, though it is never satiated," as compared with Watts-Dunton's statement:

"The pleasure we derive from poetry is in a large proportion in the *recognition* of law."

But the debt seems to me a small one. In general Mr. Newbolt approaches the nucleus of the subject along roads entirely different from those taken by Watts-Dunton. The "Renaissance of Wonder" is perhaps even more profound and certainly built on a broader historical basis, but "The New Study of Poetry" is more lucid and keeps up a close contact with the facts of real life. It cannot supplant the older study, but forms a valuable and necessary complement to it. A writer of such great and original merit as Mr. Newbolt needs no excuse for having spoken about subjects treated often and treated well before. His own justification, however, for having taken up the old themes once more is so convincing in itself, that I cannot omit quoting again:

"The answer which has satisfied one generation often fails to satisfy or even to reach another: every age in turn desires to approach the matter in its own way and to be instructed and persuaded in its own vernacular. In the early days of the nineteenth century the language in use was that of Kant, of Coleridge or of Goethe; then succeeded a Darwinian phase, when evolution was the dialect of thought; at the present moment the terms and methods which will be most readily understood will probably be those of a Henri Bergson and of a Benedetto Croce."

And again in the essay on Milton:

"It has been said that every generation needs its own translation of Homer, and the reason is evident. The language of our ancestors, even of our less remote ancestors, is for all finer purposes a foreign language to us, and to view the world of Homer in such a medium would be to see it through two veils instead of one. Still more necessary is it that criticism should speak to us in our own tongue; so only can we arrive at our own understanding of the poets and make our own estimate of them.... We may be said then, to be looking to day upon a Milton whom no one has yet seen...."

An enumeration of the titles of the twelve essays may give the reader some further idea of what he may find in this beautiful and instructive book:

I. What is Poetry? II. Poetry and Rhythm. III. Poetry and Personality. IV. Poetry and Politics: "Poetry does not advocate a new world: it instantly and of its own power creates a new world. . . . (poets) cannot be artistic and argumentative at the same time." V. The Poets and their Friends. (the historian, the antiquarian, the Horatian, etc., well meaning, but not always



aware of the real value of poetry). VI. Chaucer. VII. The Approach to Shakespeare (chiefly about Richard II). VIII. John Milton. IX. British Ballads. X. Futurism and Form in Poetry (a clever refutation of the futuristic doctrines first advocated by Mr. Marinetti, which — fortunately I think — are already losing ground again). XI. Poetry and Education (many interesting observations on Wordsworth and an impartial discussion of the claims of Science and Literature in modern education). XII. The Poet and his Audience: "Croce defines beauty as successful expression by the artist to himself, I ask to be allowed to define it as successful expression by the artist to himself and his fellow-men."

A. G. v. K.

## Translation.

1. Mr. de Vliet had come in person to pay his taxes.
2. Content and calm he waited his turn at the office, took stock of all the objects on the walls, exchanged from a distance a friendly nod with the official and slowly moved forward.
3. To the public he showed himself full of all kinds of little attentions, he took care not to push, raised his shoulders in order to be as thin as possible, always made room for well-dressed gentlemen, and allowed the ladies to go first.
4. And when he gave up his place to somebody else and people said to him: "No, sir, it is your turn", he would answer: "Oh, no, not at all! After you. I have got time" — with a pale, obliging smile at the person addressed.
5. When at last his turn had come, he placed his walking stick against the counter and from the inner pocket of his overcoat produced a large, white envelope.
6. In it he had put his tax form, the money being wrapped in a piece of paper.
7. Politely he would hand the taxpaper to the official, adding:  
"If you please. Three guilders, and twenty one cents".
8. Then he unfolded the paper, counted out the money on the counter while the official signed the receipt and said: "You see? One, two, three guilders and twenty one cents, do you see?"
9. Thereupon he put the taxpaper back into the envelope and left the office, picking his way through the crowd without pushing anybody, invariably asking gently and politely: "May I just trouble you?"
10. Thus he appeared at the office ten times a year.
11. One day he had discovered that Monday was the busiest day at the tax collector's, and since that time he always came on Monday.
12. This added greatly to his comfort.

**Observations.** 1. Mr. de V. *had come*, not *came*, because the action is really past. Yet we often find: I come to pay for the flowers. *Taxes* is to be preferred to the singular, because it is more general. The singular would seem to refer to a special tax and none is mentioned in the text. *Duties* are indirect taxes. *Rates* are local taxes (poor rate, water rate etc.). *In person*, *personally*, *himself*. *In person* may also mean "van persoon": She was small and slight in person (Vanity Fair). *Personally* has the additional sense of "wij voor ons", "ik voor mij": Personally we laugh at him, you had better not (Meredith "Egoist").

2. *Scanned* (*watched*) the objects is not right here. It does not say "sloeg gade". To scan = to examine closely. *Contentedly* and *calmly* also possible. Examined attentively all the objects: the rule "never separate the verb from its object" is a useful one for foreigners, although English writers may neglect it. "Hang against the wall": a crucifix hung against the wall (Brontë "Villette". Ch. VIII). *At a distance* = op een afstand. "From out the distance" is not English. *Pushed forward* = pressed forward. Implies some energy, and cannot, therefore, be used here.

3. "He avoided (it) to push" is archaic. See Murray under Avoid and Poutsma I. 611: "In older English and archaically in present English to avoid is also found with an infinitive construction." We *shrug* our shoulders to express our indifference, helplessness, contempt etc. *Give way* to is wrong: He does not generally give way to emotion. Sailing-vessels are rapidly giving way to steamships. *Give way for*: The natives .....

on our arrival, civilly gave way for us (Bartlett, "Egypt to Pal." XXV. 517). *Make way for*: The inoffensive man declared that he had never purposely kicked their marbles out of the ring, but had always implored them to make way for him with all the civility in his power. (Edgeworth "Moral Tales". 1). *Smartly* dressed = chic. *Neatly* dressed children. Seeing a young man, very neatly dressed (Bradley and Craigie). *Well turned out* is right. *Decently dressed* is less good: The woman shall come to church decently appaïrelled. *Had* the ladies go first = caused the ladies to go first; or it may have the meaning of "experience" but this sense is very rare! "Let go first" is correct.

4. With a *wan* smile; "wan" denotes a lurid, livid, or sickly paleness in the human countenance (Smith "Synonyms"). *Officious* corresponds in meaning with "overgedienstig". "*You go it!*" is not good. Cf. You hop it, hook it, rough it, Kruisinga "Grammar and Idiom" § 79; Kellner § 283; Franz "Syntax" § 295; Onions p. 144. The latter calls the expression colloquial (slang). "Dyspepsy and gout the amusement may share, So, go it, ye cripples". (Murray on *It*). "Seconds out of the ring!" "Go it, my lad . . . you can walk over 'im" (Morrison "Tales of Mean Streets"). Wife: "You have spent twice as much since Christmas on tobacco alone". Husband: "Go it! Grudge a man his pipe" = Wel jal (Royal Magazine Nov. 1904).

5. "He stood his walking-stick against the counter". "Inside pocket". "Great coat". "Pulled from".

6. "In *this* he had put", is wrong. The pronoun required is the personal pronoun because it simply refers back without any demonstrative force. See "Shorter Accidence and Syntax" by Kruisinga § 197. There he *kept* his tax paper = Daar bewaarde hij . . . The money being *folded* in a scrap of paper: banknotes are folded, coins wrapped in paper.

7. The word *official* had better not be replaced by "officer". "Official" = a subordinate executive officer or attendant. (Webster.) An officer of health, of the Household, of Justice. But on the other hand "revenue officer", "police officer!" Three *guilder* and twenty one *cent* contains a big mistake. See Kruisinga's Shorter Accidence and Syntax § 24. We always say: Five shillings and eight pence. *Adding*: "*Here you are*": too familiar under the circumstances.

8. *Told the money out* is good. *While the official was signing his tax form*. There is no reason for the periphrastic form, it would emphasize the duration of the action and suggest that it began before Mr. de Vliet unfolded the paper and was still going on when he had counted out the money. See Sweet N.E.G. II § 2214.

10. "So he appeared at the office" = "Therefore he appeared". "Came at the office" not current in present day English, it means: to get at, to reach (with implied effort), to get hold of, to obtain (Murray). Came to the office is right.

11. "It was busiest on Monday" is wrong. English does not use impersonal constructions, except to denote the weather or time. Kruisinga, Grammar and Idiom § 70.

12. He derived a greater pleasure from it.

**Text set for translation.** De regen viel in stroomen neer, een ijskoude wind drong door merg en been, modder en sneeuw lagen overal; alles samengenomen was Londen op zijn vuilst. Toen ik op mijn terugweg den omnibus pakte, dacht ik, dat ik nooit een triester verzameling menschen gezien had dan de inzittenden.

Een oude heer in het bijzonder, wien ik het ongeluk had op zijn voet te trappen, toen ik naar op een na de laatste vrije plaats ging, greep met graagte de gelegenheid aan, die ik hem bood, om zijn hart eens te luchten.

Hij keek mij zoo woedend aan en zei binnensmonds zoo veel onaangenaamheden tegen mij, dat een gezette dame, die naast hem zat, half opstond, alsof zij uit wilde stappen, toen een blik naar buiten haar weer haastig deed neerzitten.

Een oogenblik later was de omnibus vol, d.w.z. binnen.

De laatste, die binnenkwam, was een vernooïd, afgemat vrouwtje, nog bijna een meisje, met een kind in de armen. Zij liet zich neervallen op haar plaats, nat, bemodderd en eïlendig. Het kind daarentegen scheen geheel tevreden met het weder, met zichzelf en met haar omgeving. Zij begon ons spoedig allervriendelijkst aan te kijken, waarop ik, een verstokt vrijgezel en niet aan kinderen gewend, mij dadelijk in mijn avondblad verdiepte.

Ongeveer vijf minuten later toevallig opkijkende zag ik, dat er een merkwaardige verandering met de passagiers had plaats gegrepen.

De gezette dame, die bij mijn binnenkomen zoo geschrokken was door het optreden van den onaangename ouden heer, leunde met een stralenden glimlach voorover, terwijl zij met een gouden ketting speelde, die zij om den hals droeg. De drie ruw uitzienende werklieden lachten schaapachtig en de handelsreiziger tegenover hen was bezig een groot horloge uit zijn vestzak op die diepen, onder voorwendsel precies den tijd te willen weten, doch zijn dralen, het uurwerk weer in den zak te steken en de roekeloze wijze, waarop hij er mee speelde — het nu eens aan zijn oor houdende en dan weer

plotseling de kas open latende springen, deed vermoeden, dat hij met de gezette dame en de gouden ketting aan het concurreeren was.

In één woord, met uitzondering van den onaangenamen heer en mijzelf, was de heele omnibus een en al aandacht voor dat heel gewone kind, dat, op haar moeders knie zittende, volop van haar triomf genoot.

Envelopes marked "Translation" to be addressed to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before July 1.

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## Shelley Translations.

A propos of Mr. van Maanen's paper on the above subject Mr. van der Wey draws our attention to a notable rendering of *Adonais* and *Alastor* into Frisian. The metrical form of the original has been preserved — no small achievement in a language that cannot be compared with English as an instrument of literary expression.

*Adonais* (publ. by v. d. Spoel, Grou. 1916) is the work of Mr. Kalma, a young Frisian poet and a leader of the F. movement; the translation of *Alastor* (publ. by Osinga, Sneek, 1918) is by Mr. Rinke Tolman and him.

The former is no stranger to readers of *De Nieuwe Gids* and other papers, to which he is a contributor.

## Suggestions for A-Students.

**Practical Study.** In order to become acquainted with the spoken language of the educated classes (*Standard English*) it is useful to read modern novels. Among contemporary authors we may mention Thomas Hardy, Kipling, George Moore, Wells, William de Morgan, George Gissing, Arnold Bennett, John Galsworthy, Eden Phillpotts, Compton Mackenzie, Gilbert Cannan, Joseph Conrad, Temple Thurston. An excellent guide is Harold Williams, *Modern English Writers* (Sidgwick and Jackson, 12/6) <sup>1)</sup>. There are also at irregular intervals, *feuilletons* on new English books in the weekly *Amsterdammer* (*Oude Groene*) by Willem van Doorn, and occasionally in the Sunday numbers of the *Nieuwe Rotterdammer* by Augusta de Wit. Readers of *English Studies* will hardly need a reference to our regular 'Notes on Modern English Books' by Mr. v. Kranendonk.

Although there may be no harm in reading a novel of no literary pretension occasionally (the number of such novels runs into four figures), we recommend students to be guided by the advice of critics of literary taste such as we have mentioned. For in the long run it would be educationally harmful to read much of the worthless printed matter that goes by the name of novels.

It is not necessary, however, to restrict oneself to contemporary authors. Many of the older novelists write excellent English without any trace of expressions or phrases that are now obsolete. Such are Anthony Trollope, whose Barchester novels give an excellent picture of the England of the middle of the nineteenth century. The novels of Mrs. Gaskell and Mrs. Oliphant can also be recommended. There is much to be learned from earlier books no doubt, but the novels of such writers as Dickens, Thackeray, or Charlotte Brontë do not teach the spoken language of the present day. Many of the books mentioned can be obtained in cheap editions; among the series of such editions the following may be mentioned:

The World's Classics. Clarendon Press. 1/9 each.

Every Man Series. Dent. 2/— each. (Over 700 volumes.)

Longmans' Class-books of English Literature (list in Eng. St. I, 3).

Methuen's Shilling Books.

Nelson's Two-Shilling Novels.

At present the Tauchnitz editions are often cheaper than the 'cheap' English editions.

It is not necessary, however, to buy all the books one reads: the membership of *Anglia*, Utrecht, or *De Engelsche Bibliotheek*, Amsterdam, enables one to borrow books from the libraries collected by those Associations <sup>2)</sup>.

The spoken language should be the basis of the study. But it is equally necessary to study the language of literary and scientific prose. It is impossible to recommend special books for this: the student should read books on subjects that interest him. If he is fond of botany let him read English books on it. If his hobby is photography there are plenty of books. The aim of the student should be to learn to express himself in English on subjects he is acquainted with. There are some subjects, however, of which every student should know something. One of the most important and fundamental

<sup>1)</sup> See van Doorn's review in *English Studies* I, 3.

<sup>2)</sup> Annual subscription for *Anglia* f5.—. Apply to Mr. Makkink, Leraar G. H. B. S. 5 j. k. Utrecht. Annual subscription for *De Engelsche Bibliotheek* f6.—. Apply to W. van Doorn, Leraar H. B. S. Zaandam.

of these subjects is English history<sup>1</sup>). Green's *Short History of the English People* is excellent, but its shortness, like all things in this world, is relative: it contains some seven hundred pages. The best edition is the one with an epilogue by Mrs. Green, which brings the book up to date (Macmillan, 6/—). A short book is Gooch, *History of our own Time*, in the Home University Library (1/3 each). Professor Pollard's *History of England*, in the same library, is equally short, but intelligible only to those who know the principal facts in the history of England.

There is an interesting series of little books on English history, now in course of publication: *Helps for Students of History* (Society for Promoting Christian Knowledge, 6<sup>d</sup> or 8<sup>d</sup> each, with one or two exceptions). At present sixteen numbers have appeared. Those that will interest our readers most are perhaps no. 3. *Medieval Reckonings of Time* by Reginald L. Poole, extremely useful to readers of Middle English; no. 4 *The Public Record Office* by Charles Johnson; no. 14 *Hints on the Study of English Economic History* by W. Cunningham; no. 15 *Parish History and Records* by A. Hamilton Thompson; no. 16 *An Introduction to the Study of Colonial History* by A. P. Newton. As in the Home University Library Series the contributors to this new series also are generally scholars of great reputation.

The study of English political history necessarily leads to a study of the English Constitution. This is a very difficult subject. Even the word constitution itself needs much explanation, for the idea expressed by it with reference to England is absolutely different from what is meant by constitution with reference to continental states. An excellent introduction to this study is Prof. Dicey's *Law of the Constitution*, a most interesting book (of reasonable size), not only for lawyers or specialists in English history, but also for the general reader. The student should try to obtain the eighth edition (1914), which contains a review of the constitutional changes of the last thirty years.

Prof. Dicey's work explains the principles of the English constitution; it does not show its actual working. For this part of the subject there is an excellent little book by Lord Courtney, *The Constitution of the United Kingdom* (Temple Primer). To understand the course of parliamentary proceedings useful information will be found in Sir C. Ilbert's *Parliament* (Home Univ. Libr.)

It is necessary for a student of English to know something of the organisation of English local government. The most casual reader of novels, indeed of newspapers, cannot fail to have met with names of institutions that were mere names to him: justice of the peace, petty sessions, borough, alderman, etc. It is desirable to study the history of local government; indeed its present organisation cannot be understood without reference to its history. Besides, the present system of local government is so modern, dating as it does from the Local Government Acts of 1888 and 1894, that it is often more useful for a student of English to know what was the local government organisation before these acts than since those years. There are two excellent books of moderate size for this purpose: one by Chalmers, *English local government* (now probably out of print, but to be found in libraries), treating of the time before the Acts of 1888 and 1894, the other by W. B. Odgers (nominally a new edition of the book by Chalmers). Both have appeared in the English Citizen Series (3/6 each).

The History of the English Church can be studied in the outline by Dean Spence (Temple Primer). This book does not, perhaps, show first-rate

<sup>1</sup>) Although the history of literature is not an 'A-subject' there is no reason why it should be avoided. A useful list is found in *Macmillan's list* in E. S. I, 3.



scholarship but is very readable. A higher standard of scholarship is reached in the fuller *Introduction to the History of the English Church* by Wakeman (8th ed. in 1914); this book treats the subject from a decidedly High Church point of view. Patterson, *History of the Church of England* (1909) is considered impartial. The organisation of the Church is summarized in Elliot, *The Church and the State* (English Citizen Series). Principal Selbie's booklet on *Nonconformity* has appeared in the Home Univ. Library.

For the study of the principles of law, illustrated from English law, the best book is *Common-Sense in Law* by Prof. P. Vinogradoff (Home Univ. Libr.) The *Elements of English law* by Prof. Geldart (in the same series) treat such questions as the difference of *common law* and *equity* and *statute law*, and the substance of English law in some detail. The *Short History of English Law* (1912) by E. Jenks is only intelligible to those who have mastered Geldart's book. For the administration of the law the best book is Maitland's *Justice and Police* (in the English Citizen Series). More up-to-date is the first volume of Holdworth's *History of English Law* (1903). There is also a useful little book on *The Administration of Justice in Criminal Matters* by G. Glover Alexander (in the Cambridge Manuals of Science and Literature).

A series of articles giving much information, also of a bibliographical nature, on English social history and the literature of the last thirty years, have been published, by Professor B. Fehr, in the *Beiblatt zur Anglia* of 1918, reprinted as *Die Erforschung des Modernen Englands* (1880—1914). Halle, Niemeyer, 1918. M. 3.50<sup>1)</sup>.

Besides books, the student may be recommended to read newspapers, both daily and weekly. A convenient weekly is *The Times Weekly Edition* which is cheap, (13/— a year by post, from the office), but a Jingo paper. A higher standard is reached by *The Nation* (6 d. weekly, 30/— a year), a Liberal weekly; and *The New Statesman*, the organ of the friends of the Labour party, also a sixpenny paper.

It is also necessary to read poetry. A very good collection is that by W. van Doorn: *Golden Hours*. Meulenhoff, 2 vol. 1.90 each. The second volume (just reprinted) gives specimens of the poetry of the last twenty years which is practically ignored in the usual anthologies. Other collections are the famous *Golden Treasury* ed. Palgrave (Macmillan 2/6); many will like to have the *Notes to Palgrave's Golden Treasury* (same publishers). *The Poets and Poetry of the 19<sup>th</sup> Century* (Routledge), and *A Book of English Poetry* by Beaumont (Jack, 1915) are also recommended.

If complete editions of 'standard' poets are wanted, the best texts are those published by the Oxford University Press, 2/— each poet, or more for better bindings.

Another kind of books that may be counted among the helps in the practical study of the language, are the books with phonetic transcriptions. The best for purposes of imitation are probably: Soames, *Phonetic Reading-Book*. Swan Sonnenschein; and: Jones, *Phonetic Readings*. Heidelberg. Winter.

For studying the idioms and syntax as well as the sounds of the spoken language, the best transcriptions are those by Sweet: *Primer of Spoken English* (Clarendon Press, 3/6), and *Elementarbuch des gesprochenen Englisch* (Teubner, 2/6).

As to the method of reading, the student should not be afraid to read

<sup>1)</sup> At present however, out of print.

the same piece more than once. Suitable passages may also be translated into Dutch, and after some days have elapsed the student may attempt a re-translation into English. Further practice in translation is necessary. The examination papers for Middelbaar have been published by Thieme, Zutphen (0.60). There are also collections of examination-papers, with additional pieces, by Dr. Fijn van Draat (Boekhoven, Utrecht f2.—); the titles are *Vertaalboek*, and *Tweede Vertaalboek*. There are useful *idiomatic* notes on the first *Vertaalboek* in Fijn van Draat's *Sidelights* (f1.—). Another collection of pieces for translation (not examination-papers) is by Grondhoud: *Stukken ter Vertaling* (Noordhoff, f1.25) It may be pointed out, however, that it is easy to translate too much. What one should learn by translation from Dutch into English is: accuracy. Accuracy not in translation only, but even more in observing the facts of English idiom in one's reading. Translation can never teach a language.

**Grammar.** There are two ways of studying the syntax of a foreign language: we may compare the structure of the foreign language with that of others, generally our own; or we may try to study it from the standpoint of the speaker of the foreign language<sup>1)</sup>.

For purposes of comparison, which is also useful for the translation from Dutch into English, the following books may be recommended to Dutch students: Roorda, *Dutch and English Compared* Vol. I. Third ed. Noordhoff, f1.90; Günther, *Manual of English Pronunciation and Grammar*. New ed. Wolters, f2.75; Kruisinga, *English Grammar for Dutch Students*, 2 volumes. Kemink, f2.75 each.

Roorda's book contains groups of English sentences which are discussed grammatically, from the traditional point of view familiar to those who have been trained in Dutch grammar along the old (we think thoroughly antiquated) lines. This discussion is followed by a number of sentences translated from the English, which the student is to translate back into English. Those who wish to check their translation may use Prick van Wely's *Sleutel bij Roorda*, Noordhoff.

Günther's and Kruisinga's books have no exercises. The latter, however, has published *Vijftig Oefeningen* (Kemink 0.95), which are slightly more difficult than Roorda's sentences, although there are many idiomatic notes.

For a more thorough study of the structure of living English a sound knowledge of general grammar is indispensable. As grammar-teaching in many schools is still based on the linguistic ideas of the eighteenth century, students will be well-advised in first studying a good modern Dutch grammar. The best are Van Wijk, *Nederlandsche Taal*, Tjeenk Willink, 4e dr. f1.60; Reesink, *Nederlandsche Spraakkunst*, W. Versluys, f2.25.

Van Wijk's book is shorter than Reesink's, yet very thorough. Reesink is admirable for the wealth of examples, especially in the chapter on sentence-analysis.

For the study of living English it is best to use a book by a native English scholar as well as one by a Dutchman. We recommend Onions, *Advanced English Syntax*, Swan Sonnenschein 2/6; Kruisinga, *Accidence and Syntax*, Kemink, f5.50.

The *Advanced English Syntax* introduces some historical discussions, but

<sup>1)</sup> We exclude historical study. As a matter of fact, however, historical grammar does not study one language, but compares different languages which are regarded as the successive stages of one language, e. g. Old English, Middle English, and Modern English. Essentially historical grammar is comparative.

in a very moderate degree. The result is that it treats some questions in a way entirely different from the *Accidence and Syntax* which aims at presenting living English as it is, uninfluenced by historical considerations.

For purposes of reference students should use an excellent book by another Dutch scholar: Poutsma, *Grammar of Late Modern English*, Noordhoff. At present three volumes have appeared: vol. I (f 7.25) treats of the Sentence; vol. II (f 7.25) of Nouns, Adjectives and Articles; vol. III (f 8.25) of Numerals and Pronouns.

Those who are not afraid to tackle difficult books, especially students who are taking A in preparation for B, will find a great deal to learn from Sweet, *New English Grammar*, 2 vol. 10/6 and 3/6, Clarendon Press; Jespersen, *Modern English Grammar*, Part II *Syntax*, Heidelberg, Winter, 9 M; Deutschbein, *System der neuenglischen Syntax*, O. Schulze, M. 6.50.

The first volume of Sweet's *Grammar* contains a detailed treatment of sentence-analysis. The second volume has excellent chapters on questions of *Syntax* from a historical point of view. Jespersen's book is the second volume of a grammar on historical principles. It is very interesting reading; the present volume treats of The Number of Nouns, Conversion of Adjectives into Nouns, the prop-word *one*, the relation between nouns and adjective-adjuncts, and some pronouns.

Professor Deutschbein's *System* is not a grammar; it discusses various grammatical problems from the standpoint of general or philosophical grammar.

**Phonetics.** The student should begin by studying his own sounds. The only reliable book is Roorda, *Klankleer*, 4e dr. Wolters f 1.60. The best books on English sounds by English writers are: *The Pronunciation of English* by D. Jones. Cambridge Univ. Press; *The Sounds of Spoken English* by W. Ripman. Dent. 2/6.

The peculiar theory of vowel-analysis is the distinctive mark of all Sweet's works on phonetics. Those who are not prepared for the hard work required by his *Primer of Phonetics* (Clarendon Press, 3/6) will find a somewhat less difficult book in his *Sounds of English* (Clarendon Press, 2/6.)

The English writers on phonetics pay far more attention to analysis than to synthesis. Yet the latter is probably of more practical importance to foreign students. For this reason we also recommend: Kruisinga, *English Sounds*, Third ed. Kemink, f 3.25.

Those who wish to continue their phonetic studies should take: Jespersen, *Lehrbuch der Phonetik*. Zweite aufl. Teubner, 5 M.; Sievers, *Grundzüge der Phonetik*. Fünfte aufl. Breitkopf und Härtel, 5 M.

The rules of English pronunciation do not play such an important part in the study of the advanced student. Books used for the elementary examination contain enough.

**Dictionaries.** The best dictionary explaining the words in English is the *Concise Oxford Dictionary*, Clarendon Press. 6/—. An English—Dutch and Dutch—English dictionary is also necessary. We recommend *Kramers*, revised by Prick van Wely. 2 vol. f 4.75, or Ten Bruggencate's *Woordenboek* f 5.60<sup>1)</sup>.

Some students will like to use Roget, *Thesaurus of English Words and Phrases*. (Longmans, 5/— net.) It is a sort of dictionary of synonyms, but it only classifies the words according to their general meaning, it does not explain them. If a collection of synonyms is wanted, the best is probably:

<sup>1)</sup> On these two dictionaries see *Student's Monthly* II, 12.



Günther, *Synonyms*. Wolters. f 2.90. This book is especially valuable for its great number of illustrative quotations. Another book on Synonyms that is found useful is *Synonyms Discriminated* by Smith. (Bell & Sons) <sup>1)</sup>

**Methodology.** This part of the examination is seldom taken quite seriously. The following books may be recommended: Felix Franke, *Die praktische spracherlernung*, 0.50 M. Excellent little book. Sweet, *The practical study of language*. Jespersen, *How to teach a foreign language*. Cloudesley Brereton, *The teaching of modern languages*. (Blackie and Son. 1/.)

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## Some Aspects of Lord Byron's Character and Poetry.

To the present writer Byron's character and poetry have always seemed enigmatical and this brief essay is the outcome of an attempt to solve some of the more obvious problems by which, it is supposed, every student of „l'homme sombre et fatal" is perplexed.

Every impartial reader who has carefully studied his journals as correspondence, must have found him a truthful and sincere, also a noble and loving man at heart. Yet his poetry reveals him as a rhetorician and a coxcomb. "He posed all his life long" said a critic, and this is perfectly true. Yet if we take the phrase to mean that he was a cheat, we are greatly mistaken. As an introspective man, he could not be naïve and whole-hearted. It is only the saintly and simple-minded who can afford to act spontaneously. Every reflective person, aware of his shortcomings and striving to become better, every creative artist who aspires, is ipso facto a hypocrite in the original sense of the term and their dissimulation is greater in proportion to the strength of their imagination. They have a double personality. Byron was, of course, anything but ingenuous. He was fully self-conscious, as all famous men necessarily are. Having formed a conception of what the ideal Lord Byron should be like, a partly stoical, partly chivalrous ideal, he constantly observed himself and tried to live up to his conception. In a word, he tried to act poetry as well as write it. But in a man of violent temper and imperious passions the old Adam kept breaking out and the real and ideal Lord Byron were constantly at war; and close and cool observers cannot fail to notice the contradiction.

In order to understand his peculiar attitude towards life, it will be found helpful to consider the normal development, "l'éducation sentimentale" of the average human soul during the years of adolescence. The study of our own mental and spiritual growth alone can furnish us with some clues to understand more complicated and loftier characters.

The age of awaking consciousness is a time of great bitterness to most of us. We are disappointed. We become aware of a vague sense of loss. We try in a hundred ways to regain our youthful happiness, our earthly paradise, our lost fairy-land. Not many find time in the desperate struggle for existence to analyse their feelings. Childhood was better, but we do not

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<sup>1)</sup> Note. See also *English Studies* I, 2, p. 19. The title of Krüger's book mentioned under e should be: *A Systematic English-German Vocabulary*. (Koch's Verlagsbuchhandlung, Dresden und Leipzig.)

know why. And as we grow older the revolt of the soul is succeeded by resignation. Only a clear understanding of what we lack and what oppresses us, can lead us out of the labyrinth of mental perplexities. The happiness of childhood was undoubtedly the result of the vacuity of our minds, which laid us open to the most subtle impressions of our surroundings. We have forgotten the inarticulate misery which came of the hoarse whistling of the red gasflame, of the inane sunlight on rows of empty warehouses, of the tinkling tones of a musical box; but we remember the speechless ecstasy of the dawn, the splendour of the peachtree in bloom and the starry sky on winter nights. All this fell unhindered on the naked soul; our inner life was made up of emotions and not of ideas. As time went on the world hemmed us in ever more narrowly with tasks and duties; our heads filled with plans and arrangements, with business of the world. Problems obtruded themselves which demanded solution. The freedom and fluency of life disappeared. We got caught in codes of morality and convention. We perpetually recast our conception of the world; we had to find out our modest place in the scheme of things and to earn our bread. Our leisure hours dwindled and even in spare moments cares and troubles surrounded us like a swarm of flies which cannot be driven away. Still our reminiscences of nature were left to us; of nature as a fairy-land in winter forests where the stoat slinks amidst grass-plumes bristling with hoarfrost; of nature as the poet's domain on bland moonlight nights by the broad river or of the lofty beechtree avenues when the autumn sun is low. And the imagination was still untrammelled. We built a richer and fairer world on the borders of the actual. We yearned for the East of which we had been reading, for Greece and Italy; for a life of romantic adventure, of heroic deeds and elevating experiences to counteract the unbearable routine of our lives; we sought for love and glory perhaps. Our conception of the world became purely subjective. We ourselves and the persons of our environment were regarded as players in some vast drama and every "situation" was valued according to its literary merits. All our experience, every event and character which could not be idealized by a process of glorification, selection and denial was purposely ignored. The quest of happiness, which must be hidden somewhere on earth, began. It was a time of strange excesses and of asceticism as strange. Every week we ordered our lives afresh, found a new foundation of life; reform in matters of conduct, dress, occupation, furniture followed in rapid succession, but happiness and ecstatic moods remained in abeyance. One disappointment was followed by another. The life "of fulness and joyousness" proved arid and banal; our fellow-men hard and distrustful; nature had lost its subtle charm. All aspiration seemed to wither in the glare of the world. We lost faith in the sacredness of art and morality. We desired peace and found but empty silence. At one time we hoped that mystic beauty, so passionately craved for, might be found beyond the mountains; that the "lost word" might be discovered in the works of a revered poet or thinker; that it might be hidden in some untried experience. We believed that the vague and evanescent inner visions could be realized — to-morrow if we wished. But hope and faith had to be given up in despair.

Byron's "sorrows" as he advanced into manhood (so far as they may be traced in his life and works) seem to have been much as sketched above, only on a grander scale and far more tempestuous.

He began life with the most exalted expectations of the world and an oversensitive heart. He was a lad made for friendship and love, the idyllic friendship and unspotted love of a romantic schoolboy. He was generous,

affectionate, tender, charitable. Even then there was a darker side to his character, but that does not concern us here. His early delight in nature is well known. Of him as of so many artistic and visionary individuals it may be said that his early conception of life seemed to have come to him by mystic revelation rather than by observation of his surroundings. On the contrary: his fervid imagination transformed every man into a hero and every woman into an angel. He was cruelly disappointed as such men necessarily must be. For some time, as his biographer wrote, his heart seemed "loth to part with its illusions". These illusions — if illusions they were —, however, never wholly left him, though they often lived on in disguise. His contemptuous hatred of women in after life for instance, is nothing but perverted love. Yet, as he grows older, a change is discernable in his mental attitude. He had always been sincere, but now his hatred of cant and sentimentality became almost morbid. For fear of being overrated as a man and a poet it became his custom "to belie his better feelings" as Moore says. He pretends not to care for his natural daughter but is overwhelmed by grief when the child dies. Clearly he only wants to expose the shallowness of the usual parental affection. When Moore visited him at Venice and made some remark about Italian sunsets, Byron answered, "Hang it, Tom, don't be poetical". Coming from the most *poetical* poet of the age the rejoinder may sound curious, but it is evidently inspired by the impatience of a truly artistic temperament disgusted by the customary twaddle about "the beauties of external nature". I suppose that his conscientious study of mankind was also the outcome of his disenchantment. He wanted to know in order to spare himself fresh disillusion and no one, not even Goethe himself, has been more thorough in his objective observation of life. Although he abhorred cruelty he went so far as to witness the public execution of a number of criminals through an opera glass, while in Italy. A considerable portion of his study of mankind is reflected in Don Juan. It is bitter, sarcastic, cruel; but surely to none more cruel than to the author himself who wanted to be truthful before all things.

What a bundle of contradictions the man appears at first sight. An upright coxcomb, a sincere rhetorician, a satirist with a loving heart, the most popular poet of Europe who scorns poetry, the most representative romanticist of England who admired Pope and wrote classical dramas. For a man of Byron's character, impetuous, ardent, impatient of restraint, romantic poetry with its licence was a natural vehicle. He was essentially a poet of inspiration. He wrote copiously and nearly always with great ease and rapidity, but he was incapable of the patient labour of the file. In his letters he repeatedly compares himself to a tiger, a cowardly animal, which, having missed its prey at the first spring, slinks back to its den. It is true that during the first period he kept retouching even while his poetry was passing through the press, but the "*moment de bien être*" was evidently past and he left his publisher to choose between the various readings. Anyhow after his reputation as poet was beyond dispute, he gave up the practice. But although romantic poetry was his natural, his only true mode of expression, he clearly felt its limitations. He called Shakspeare a barbarian and the term is significant. He could see no merit in Keats whom, moreover, he hated for being a Cockney.

(To be continued.)

FRITS HOPMAN.



## A Literary Portrait of Swift.

All readers of the History of Henry Esmond will 'no doubt recollect among the smaller size portraits of famous eighteenth century men the striking, if somewhat lurid, picture of Dr. Swift. Will they allow me to copy it here for the benefit of those who do not know Esmond so well, and the possible few among them in whose memory the vivid colours of the picture have just a little faded?

Esmond, from warrior turned pamphleteer, one day goes to the printing-office of the Postboy to correct the proofsheets of an article of his in that leading periodical. The printer, Leach, a relative of Swift's, is not at home, and so Colonel Esmond, like the good-natured fellow he is, takes care of little Tommy, whilst Mrs. Leach has gone to fetch her husband from his pot of ale. At this moment Swift's Irish servant is heard brawling out the name of his master, who himself soon after enters the office and addresses Esmond in this way:

"I presume you are the editor of the Postboy, sir" says the doctor in a grating voice that had an Irish twang; and he looked at the Colonel from under his two bushy eye-brows with a pair of very clear, blue eyes. His complexion was muddy, his figure rather fat, his chin double. He wore a shabby cassock, and a shabby hat over his black wig and he pulled out a great gold watch, at which he looks very fierce."

In the ensuing conversation Thackeray makes the Dean act the part of the genuine braggart. His well-known dislike of children is skilfully (I was about to write shrewdly) made use of as well as his occasional habit of bullying his inferiors. He takes Esmond for a poor, dismissed lieutenant, at that moment earning a scanty but honest livelihood as a hack. The mistake is not cleared up, as Esmond prefers to keep the Dean in the dark as to his real identity. Eventually Swift, whose patience is spent, leaves him with these words: "You're the person that Mr. Leach has spoken to me of, I presume. Have the goodness to speak civilly when you are spoken to and tell Leach to call at my lodgings in Bury Street, and bring the papers with him to-night at ten o' clock. And the next time you see me, you'll know me and be civil, Mr. Kemp." (Kemp being the name of the above-mentioned hack.)

It so happens that in the course of events Esmond meets Swift at a dinner-party given by old and gouty General Webb. He laughingly informs the Dean that he gave his message to the printer upon which Swift grows red in the face, is utterly confused, and hardly speaks a word during dinner, refusing to pledge Esmond, who is beaming with amiableness, on the plea that he does not take wine. This is exaggeration, and in bad taste too. However sulky Swift at times may have been, the author, in his case, purposely exaggerated that unamiable trait of character, for the sake of contrast with Esmond. From the outset Esmond, who was greatly prejudiced against the Irish prelate, was determined, "should he ever meet this dragon, not to run away from his teeth and his fire." Not only that he does not run away, but as we might expect he has the better of him in the encounter. Of course, Esmond must shine in every circumstance when the humane virtues are appealed to, and to gain this object nothing is more suitable to an author than contrast. But then one should be careful whom to choose as a contrast. I, for one, feel too much pity for good-natured, dapper Harry Esmond to compare his Lilliputian accomplishments to the genius of the Man-Mountain.

I do not mean to detract a particle from the praise due to Thackeray for his composing one of the finest historical novels in English Literature. But I cannot forgive him for putting Swift in a rather unpleasant light before his audience, an audience that too eagerly pounces upon a flaw in a great man's character, and is but too ready to forget that genius should be judged by different standards than commonplaceness. We know that at a certain period of his life Swift was ambitious. A man of parts that is not ambitious is "a wicked and slothful servant", who hides his Lord's money. It is Esmond's biased dislike of the man that prompts him to write: "He (i. e. Swift) would have sought me out eagerly enough had I been a great man with a title to my name, or a star on my coat." (p. 374) Could this be true of the lover of Stella, the friend of Arbuthnot, the patron of Harrison? Of the man who stood by his great contemporaries at the time of their fall and disgrace?

There is another, still more opinionated person in the book, to whose unfavourable comments on the Dean's looks and manners we should perhaps ascribe Esmond's bias. In this case, however, I think Thackeray is quite right, for what else but a first-rate monster could the uncouth Irishman have seemed to vain and shallow Beatrix? This is how she expresses her feelings about him: "There's a horrid Irish wretch who never misses a Sunday at Court, and who pays me compliments there, the horrible man; and if you want to know what parsons are, you should see his behaviour and hear him talk of his own cloth. They're all the same, whether they're bishops or bonzes, or Indian fakirs. They try to domineer, and they frighten us with kingdom come, and they wear a sanctified air in public and expect us to go down on our knees and ask their blessing; and they intrigue, and they grasp, and they backbite, and they slander worse than the worst courtier or the wickedest old woman. I heard this Mr. Swift sneering at Mylord Duke of Marlborough's courage the other day. He! that Teague from Dublin! because his grace is not in favour dares to say this that it may get to her Majesty's ear, and to coax and wheedle Mrs. Masham."

Considering that a vain coquette is speaking we should not attach too much value to these railings, though what she says of the clergy in general may not have been very far from the truth. Yet there is no small danger in the feminine habit of generalising, and we have some suspicion, that in this case the starting-point for Mrs. Beatrix's chastising is Mr. Tusher rather than Mr. Swift.

Involuntarily, when looking at this unpleasant portrait of Swift we wonder what were Thackeray's own ideas, not those in the minds of his fictitious characters, about Swift. These we are fortunate to have embodied in his series of lectures on the Eighteenth Century Humourists, the first of which is entirely devoted to the man in question. Now it is a remarkable, if not pleasing fact, that the portrait drawn here shows almost the same features as that by Esmond. Should you have liked to be Swift's companion? is the question Thackeray puts to his audience. And this is how he answers it himself: "If you had been his inferior in parts, his equal in mere social station, he would have bullied, scorned, and insulted you; if, undeterred by his great reputation, you had met him like a man, he would have quailed before you, and not had the pluck to reply and gone home, and years after written a foul epigram about you — watched for you in a sewer, and come out to assail you with a coward's blow and a dirty bludgeon. If you had been a lord with a blue ribbon who flattered his vanity, or could help his ambition, he would have been the most delightful company in the world,

etc. etc." Indeed, this criticism is almost fiercer than either Beatrix's or Esmond's, which I regret very much, as it is ten times more impugnable. If Thackeray, the author, commits himself in one of his characters, the mistake is mitigated or even obliterated by the verisimilitude given to it by means of his consummate craftsmanship. If, however, Thackeray, the critic, commits the same blunder, there is no such goodwill nor credulity on the part of his readers, who then have a right to challenge him. It is strange that an author, and a truly great one, who himself has too often been misnamed a cynic, should have been blind to those gentler and more loveable qualities of Swift's character; strange that he should only have seen that stern, gloomy outward appearance, only read the insolent, bullying anecdotes. Swift's heart was a deep heart, and it had been sorely afflicted. From the outset it had bled for the sins of this vainglorious world. Should we shun a man's company because he has hardened his heart against it?

It is difficult to account for Thackeray's contemptuous scorn — for to this his criticism amounts. Perhaps it is mid-Victorian prejudice from which even he could not escape. Perhaps it is truckling to his audience, a trick of which we had rather think the author of the *Newcomes* not guilty. Perhaps there is no deeper explanation, and it is only a case of one great man misunderstanding another, of which these are a few more in literary history.

It is impossible for me in this paper to go all the length of relating those instances and events in Swift's life that would prove him the reverse of a confirmed bully and misanthrope: a kind and large-hearted man, an idealist at core. Lest I should lay myself open to a rebuke of partiality, I refer those of my readers who still labour under an unfavourable opinion of this great man inculcated by some unsympathetic critic, to a Lecture delivered before the Cambridge University by Charles Whibley M. A., on May 26, 1917.<sup>1)</sup> After having shown how such men as Pope, Arbuthnot, Gay, were proud of his company; how he collected a thousand guineas for the publishing of Pope's *Iliad*; how he commended old and decrepit Congreve to Harley for a pension; how he encouraged and assisted William Harrison, an ambitious young man with small talent; Mr. Whibley arrives at a conclusion which perfectly agrees with my own and which, therefore, I wish to quote as a fitting close to my critique: "The truth is that he (i.e. Swift) was a born idealist, with no desire either to snarl or to smile at life. The master-passion of his mind was anger against injustice and oppression. To the articles of his own faith he was always loyal. The profitable changes of the renegade were as far beyond his reach as the wiles of the time-server. That he thought himself ill used by the world, that he knew his preferment was incommensurate with his worth and talent is evident. But he would rather have spoken out what was in his mind than have won the mitre of an archbishop."

April 1919.

W. v. MAANEN.

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<sup>1)</sup> Chas. Whibley, *Jonathan Swift*. The Leslie Stephen lecture for 1917. Cambridge University Press. 1/6 net.



## Notes and News.

**Vereniging van Leraren in Levende Talen.** This Association held its annual meeting at Utrecht on June 10th, Dr. E. Krusinga in the chair. An address was delivered by Dr. E. G. Opstelten on *De opleiding van de docent* (in het bijzonder in het Nederlandsch). Dr. Opstelten defended the following theses:

1. Aan de aanstaande docent in het Nederlandsch moeten eischen gesteld worden van algemeene ontwikkeling en taalkennis.
2. Zoowel de theoretisch- als de practisch-paedagogische opleiding moet geregeld worden.
3. De academische opleiding van de docenten in het Nederlandsch eischt dringend verbetering, vooral doordat te veel gewicht gehecht wordt aan een eenzijdig wetenschappelijke ontwikkeling en te weinig aan de eischen, die het toekomstig maatschappelijk beroep stelt.
4. De positie van de hoogleeraren als de eenige opleiders werkt in de hand de isoleering der opleiding van het maatschappelijk leven. Samenwerking van opleiders en opgeleiden is noodzakelijk; de zelfwerkzaamheid der studenten worde aangekweekt door een ernstiger en beter college-systeem.
5. De acte-examens M. O. moeten verdwijnen, een door de staat geregelde opleiding geschiede aan opleidings-instituten, die een geregelde leergang waarborgen.
6. De Universiteiten zijn de meest geschikte opleidings-instituten. Onze moderne maatschappij eischt een splitsing van de academische opleiding tot docent en een tot geleerde, die gedeeltelijk samenvallen. Het onderwijs van de a. s. docenten worde hoofdzakelijk opgedragen aan wetenschappelijk goed onderlegde, practische onderwijsmannen. Vooral in de eerste jaren drage dit onderwijs een systematisch karakter, terwijl de geheele opleidingstijd in geen geval de vijf jaren overschrijde.

On the chairman's proposition the theses were also made to apply to living foreign languages. The first was carried unanimously. Perhaps it was not possible to formulate the requirements more precisely; at any rate lecturer and audience will probably have intended something less modest than Mr. de Visser's Secondary School Bill, where we find the remarkable words: „Dit artikel beoogt waarborgen te scheppen, *dat de leeraren althans niet bij de scholieren in algemeene ontwikkeling zullen ten achter staan!*” The other theses, except the last, were carried with hardly a dissentient. The third was altered and abridged to apply to foreign languages: „De academische opleiding van de docenten in het Fransch, Duitsch en Engelsch eischt dringend *regeling.*” The fourth thesis was somewhat sensationally illustrated by one of the members declaring on behalf of a Dutch professor of German that the latter confessed himself quite ignorant of educational questions in general. The next surprise was the unanimous verdict: „*De acte-examens M. O. moeten verdwijnen.*” Secondary school teachers should be trained in colleges affiliated to the Universities. At the request of Mr. Bolkestein, inspector of secondary schools, Dr. Opstelten reserved his last thesis for further consideration and promised to work out a detailed scheme for the organization of those colleges.

The afternoon meeting of the French, German and English sections was devoted to a discussion of the position of foreign languages on the new programme for the H. B. S. 5 j. Teachers of French appeared to be dissatisfied with the expected abolition of French as an elementary school subject. The majority of the members were not in favour of starting two foreign languages in the first form. It was thought desirable to begin French in the first form, German in the second, and English in the second form after Christmas term. The traditional order was thus left intact, and, therefore, the stepmotherly treatment of English. When, however, it turned out that this language would only receive nine hours in all on the new time-table,

it was decided on the motion of a teacher of *German* that this was insufficient, and that the total should be raised — at the expense of mathematics, e. g.

Owing to lack of time two important subjects had to be cancelled, or at any rate postponed, viz. „Studieverlof”, and „Wenschen ten aanzien van het doctoraat in de letteren”. This was the more to be regretted as the Association will probably not have another opportunity for discussing the Education Bills before they are passed into law.

**Dutch Studies at the University of London.** Dr. Pieter Geyl, London correspondent of the N. R. C., has been appointed Professor of Dutch Studies at the University and Bedford Colleges <sup>1)</sup> of the University of London.

**Karl Brugmann** †. The death is announced at Leipzig of Friedrich Karl Brugmann, Professor of Sanskrit and author of several works on Indo-Germanic philology: „Morphologische Untersuchungen auf dem Gebiete der indogermanischen Sprachen”, „Zum heutigen Stand der Sprachwissenschaft”, „Grundriss der vergleichenden Grammatik der indogermanischen Sprachen”. Together with Streitberg he edited „Indogermanische Forschungen.”

(*H'blad*, July 3.)

**Modern Language Teaching.** We have received the last issue of *Modern Language Teaching*, the official organ of the English *Modern Language Association*. It seems to have been carried on with difficulty during the last four years, and has now ceased to exist, to be succeeded by a new organ, *Modern Languages*, in autumn. The Association is carrying out a scheme of entire reconstruction and will display considerable activity in the near future.

This number contains: Un Poète de France: Paul Fort, by S. Chavannes; French and English; Sur la Notation Phonétique du Français, by L. Chouville; Spelling Reform, by W. Gundry; Information to Members; From Here and There; Modern Language Association; Editorial Notes.

**The English Association.** The April Bulletin of the *English Association* mentions the namers of five Dutch teachers in its list of new members, the result, apparently, of a notice occurring in *Berichten en Mededeelingen*, no. 17. In April 1918 *The Student's Monthly* had already drawn attention to the work of this Association in a review of three of its pamphlets by Mr. H. de Groot. We believe we shall do many of our readers a service by giving some further particulars of its aims and activities.

The aims of the English Association are:—

- (a) To promote the due recognition of English as an essential element in the national education.
- (b) To discuss methods of teaching English and the correlation of School and University work.
- (c) To encourage and facilitate advanced study in English literature and language.
- (d) To unite all those who are interested in English studies; to bring teachers into contact with one another and with writers and readers who do not teach; and to induce those who are not themselves

<sup>1)</sup> The *Handelsblad* of June 28, where we found the news, wrote: „de Universiteit en de Bedford-Colleges te Londen”!

engaged in teaching to use their influence in the cause of English as a part of education.

The Association should therefore appeal

- (a) To every one concerned, whether as teacher, examiner, or inspector, with the teaching of English as an element in University, Secondary, or Primary Education.
- (b) To persons engaged in literary work.
- (c) To persons interested in the study of English literature or of the English language, or in the improvement of education in these subjects.

The Association and its local Branches hold meetings during the year, at which lectures are given, or papers are read, or discussions are carried on.

The Association issues yearly three or more Pamphlets on literary subjects and matters connected with the teaching of English, and three Bulletins containing bibliographies of new publications, together with a report of meetings held, and other information likely to be of interest to members. These publications are issued gratis to members, who can also buy at half the published price the volumes of 'Essays and Studies', by members of the Association. The Association has issued an anthology of contemporary poetry under the title of 'Poems of To-day'.

The annual subscription is 5 s., and the life membership subscription is £ 3 3 s. *Subscriptions* should be made out in favour of the English Association and sent to Barclay's Bank, Ltd., 95 Victoria Street, Westminster, S. W. 1. Further information will be given to intending members, by the Secretary, Imperial College Union, Prince Consort Road, South Kensington, S. W. 7.

The April Bulletin contains reports of the following lectures read before the Central Body of the Association and its local branches: *Sir Walter Raleigh*, by Edmund Gosse; *The Poet and Tradition*, by John Drinkwater; *John Donne*, by Prof. Loveday; *Charles Lamb*, by Miss Ternant; *James Elroy Flecker*, by Miss Donaldson; *William Morris*, by Miss Steer; *Hardy's Dynasts*, by Prof. Edith Morley; *Boethius*, by Rev. Felix Asher; *Dostoevsky*, by J. Dover Wilson; *Truth to Life in Fiction*, by Walter de la Mare; *Rudyard Kipling as I knew him in India*, by Eric S. Robertson; *Women in Literature*, by J. C. Smith; *Christmas Carols*, by Rev. Dom Gregory Ould; *Marcus Aurelius*, by William Roxburgh; *James Boswell as Essayist*, by Dr. J. T. T. Brown; *Joys of Research*, by George Neilson; *The Ballad*, by Rev. Dr. Armstrong; *King Lear*, by Prof. Lawson. Further, a very full bibliography; literary notes and queries; and proceedings of committees. From the latter we learn that the Executive Committee has approved the publication of an *English and Modern Language Review* and *The Year's Work in English Studies*. Also that

The President of the Board of Education has appointed a Committee to inquire into the position occupied by English (language and literature) in the educational system of England, and to advise how its study may best be promoted in schools of all types, including continuation schools, and in universities and other institutions of Higher Education, regard being had (1) to the requirements of a liberal education, (2) to the needs of business, the professions, and public services, (3) to the relation of English to other studies.

so that we may shortly expect a report on "English Studies" parallel to



"Modern Studies"<sup>1)</sup>. Sir Henry Newbolt has been appointed chairman of the Committee, which seems to owe its existence to a letter sent by the Association to the President of the Board of Education.

**Neologism.** We have long been waiting for the English rendering of „doorbladeren". It has cropped up at last, in no less a book than the Cambridge History of American Literature. *The Times Lit. Suppl.* of July 17 writes: "Ought such a neologism as 'to leaf [not to loaf] through a book' be permitted in a Cambridge Literary History, even if produced in Columbia?"

## M. O. Translation 1919.

Wanneer ik gedurende mijn verblijf in Indië dacht aan hetgeen ik zou doen, als ik met verlof naar Nederland ging, was een der plannen, die een bijzondere bekoring voor mij hadden, een bezoek te brengen aan het stadje, waar mijn vader lang predikant was geweest en waar ik geboren was en mijn jongensjaren had doorgebracht. Na mijn aankomst in Nederland werd ik een half jaar door zaken in Amsterdam opgehouden, maar eindelijk kon ik het lang gekoesterde voornemen ten uitvoer brengen en vertrok op een goeden dag naar mijn geboorteplaats.

Na uitgestapt te zijn aan 't station richtte ik mijn schreden naar de hoofdstraat, die tot mijn groote teleurstelling geheel anders was dan wat ik mij er van herinnerde. Bijna al de ouderwetsche gevels, die het stadje vroeger zulk een schilderachtig aanzien gaven, waren verdwenen, en vervangen door moderne gebouwen. Vervolgens sloeg ik den weg in naar de haven, waar ik zoo dikwijls met vrienden geroeid had. Ze was nu zóó vol schepen, dat het veel te gevaarlijk zou zijn er kinderen te laten spelen, zooals wij hadden mogen doen. Ook hier kon ik niet nalaten te betreuren, dat er zoo weinig was overgebleven van wat mij placht aan te trekken. Ik had grooten lust met den eersten trein, dien ik kon halen, het stadje te verlaten, maar ik wilde toch eerst gaan zien, wat er geworden was van de pastorie, die aan 't andere einde der stad had gelegen ongeveer een kwartier gaans van de haven. Het scheen eerst, dat mij hier geen nieuwe teleurstelling wachtte. De breede laan, omzoomd door statige beuken en kastanjeboomen, die er heen leidde, was dezelfde gebleven. Na een minuut of vijf geloopt te hebben, kwam ik aan het houten hek, dat toegang gaf tot den uitgestreken tuin voor het huis. Wat een plezier hadden mijn makkers gehad, wanneer ze er met mij in mochten spelen naar hartelust, want een tuin van die grootte was nergens anders in de stad te vinden. Het priëel, waarin ik des zomers altijd mijn huiswerk maakte, was er niet meer; het geheel maakte een minder landelijken indruk ofschoon ik niet precies kon zeggen, waar dat aan lag. Ik waagde het den tuin in te gaan met de gedachte, dat als ik toevalligerwijze iemand mocht ontmoeten, het een voldoende verontschuldiging zou zijn, als ik zeide, dat dit mijn ouderlijk huis was geweest. Van het huis zag ik echter nog weinig, daar het geheel verborgen was achter breedgetakte lindeboomen. Ik ging voorbij prachtige bloembedden, langs slingerende paden en kwam ten laatste bij....

Welk een ontgoocheling! In plaats van de mij zoo dierbare, met klimop

<sup>1)</sup> *English Studies*, I. 2.

begroeide pastorie stond daar een nieuwe, in roode steen opgetrokken villa. Dit was meer dan ik kon verdragen. Ik wierp niet meer dan één enkelen blik op het prachtige gebouw, draaide mij om, en haastte mij terug naar het station.

When I thought during my stay in the Indies of what I should do when going to Holland on leave, one of the plans which had a special charm for me was a visit to the town where my father had long been vicar<sup>1)</sup> and where I had been born and had passed my boyhood. After my arrival in Holland I was detained in Amsterdam by business for half a year, but at last I could carry out the long cherished plan, and one day I left for my native place. After getting out at the station I directed my steps to the main street, which I was greatly disappointed to find quite different from what I remembered of it. Almost all the old-fashioned house-fronts, which used to give the town such a picturesque aspect, had disappeared and had been replaced by modern buildings. Next I took the road to the harbour where I had often rowed with my friends. It was now so full of ships that it would be far too dangerous to let children play there, as we had been allowed to do. Here too I could not but regret that so little had remained of what used to attract me. I had a great mind to leave the town by the first train that I could catch, but I first wanted to see what had become of the vicarage which had been at the other end of the town, about a quarter of an hour's walk from the harbour. At first it seemed that no fresh disappointment was in store for me here. The broad avenue, skirted by stately beeches and chestnut trees that led to it had remained the same. After a walk of some five minutes I reached the wooden gate that gave entrance to the extensive garden in front of the house. What fun my comrades had had when they were allowed to play in it with me to their hearts' content, for a garden of that size was not to be found in any other part of the town. The summer house, where I used to do my homework in summer, was gone; the general impression was less rural, though I could not exactly say what it was owing to. I ventured to enter the garden, thinking that if I happened to meet anybody it would be a sufficient excuse to say that this had been my parental home. Of the house I saw little, however, as it was completely hidden by wide-spreading limetrees. I walked past beautiful flowerbeds, along winding paths, and at last I reached . . .

What a disenchantment! Instead of the ivy-grown vicarage so dear to me there was a new red-brick villa. This was more than I could bear. I only cast a single look at the splendid building, turned round and hurried back to the station.

<sup>1)</sup> Both *vicar* and *rector* suggest an English parish, and are therefore not quite right. *Parson* would be better but it is often, though not generally, used in an unfavourable sense; moreover the word is often used in the general sense of clergyman, which is wrong here because a *parish priest* is meant. *Minister* might be the best translation, but it suggests a dissenter from the Established Church, at least to an Englishman (not necessarily a Scotchman); and the writer in the Dutch text does not say whether the clergyman was a member of the *Hervormde Kerk* or one of the dissenting churches (Gereformeerden, Doopsgezinden, etc.) The word for *pastorie* lower down should be translated according to the translation for *predikant*: *vicar* — *vicarage*, *rector* — *rectory*, *parson* — *parsonage*, *minister* — *parsonage* (rather than the Scotch *manse*).

## Translation.

1. The rain was coming down in torrents — an icy blast was chilling one to the very bone — mud and slush were everywhere; altogether London was at its very worst.

2. As I boarded the omnibus on my way home I thought I had never seen a more depressed-looking set of individuals than its occupants.

3. One old gentleman in particular, on whose foot I had the misfortune to tread as I made my way to the last vacant seat but one, seemed quite glad of the opportunity I afforded him of giving vent to his feelings.

4. He glared at me so fiercely, and said so many unpleasant things to me under his breath, that a stout lady sitting next to him half rose up as if to get out, when a glance at the weather caused her to sit down again hurriedly.

5. A moment later the 'bus was full, at least inside.

6. The latest comer was a tired, weary-looking woman, little more than a girl, with a child in her arms.

7. She sank down in her seat, wet, bedraggled and miserable.

8. The child, on the other hand, appeared quite content with the weather, herself, and her surroundings.

9. She soon began to regard us in the most friendly fashion, whereupon I, being a confirmed bachelor and not accustomed to children, buried myself at once in my evening paper.

10. Happening to glance up about five minutes later, I saw that a remarkable change had come over the occupants of the bus.

11. The stout lady who had been so terrified by the disagreeable old gentleman's behaviour on my entrance, was now leaning forward with a beaming smile, playfully jingling a gold chain which she wore round her neck.

12. The three rough-looking working men were grinning in a sheepish fashion and the commercial traveller opposite was in the act of hauling a large watch out of his waistcoat-pocket under the pretence of wishing to find out the exact time, but his reluctance to return the article to his pocket, and the daring manner in which he toyed with it — one moment holding it to his ear and the next causing it to fly open — made it plain that he had entered into competition with the stout lady and the gold chain.

13. In a word, with the exception of the disagreeable old gentleman and myself, the entire 'bus was at the feet of that very ordinary child who, sitting on her mother's knee, thoroughly enjoyed her triumph.

**Observations.** 1. The periphrastic form is necessary because duration must be expressed. — Iccold; icy cold: He plunged into the *ice cold* water ("Pearson's Magazine," Feb. 1911. 210) She insisted on their entering a large tank of *icy cold* water ("Strand Magazine," March 1906. 324). — The wind searched one's bones. — Sleet = hail or snow *falling*, mixed with rain (Concise Oxford Dictionary). — In every respect = in alle opzichten. — All this together gave London its most squalid aspect. "Taken altogether" is correct: Taken altogether the recent German claims on Shakespeare are tokens of a virulent epidemic of diseased brag (H. A. Jones "Shakespeare and Germany", p. 3.)

2. I took the 'bus. "To catch a bus, a train" is the opposite of "to miss (lose) a bus." — Dismal, gloomy, dreary. — Assemblage ("assembly") must be rejected on the ground that this word denotes a group of persons who have met and are acting in concert for some common end. (Webster;



Smith.) "Collection" is not an appropriate word to use of persons. "The people inside," "the passengers inside" or colloquially "the insides." Won't any gentleman ride outside to oblige a lady? (Mrs. Humphry, "Manners for Men", p. 41.).

3. "One old gentleman particularly," rather than "*an* old gentleman...", *one* having demonstrative force here. — "Whom I had the misfortune of treading on his foot"; here we have a personal object and a prepositional adjunct; in the light of § 86 of Kruisinga's "Grammar and Idiom" it would seem better to use a genitive. — "Went towards" is right. — "Unoccupied (empty) seat" correct; "a free seat." — "The last but one vacant seat" is rather clumsy, the adjunct being too long for pre-position. It is true we sometimes find long adjuncts before a noun e. g. "a five times married widow" ("Sketch" July 6. 1910), but it is always better to be on the safe side. — Eagerly seized the opportunity. *Occasion* is wrong of course: On that *occasion* I had no opportunity of speaking to him. — Venting his feelings (his heart). Unburdening his heart. Unpacking his heart (against). Disburdening his mind.

4. He looked at me so furiously. — "Said *under his breath* so many disagreeable things to me": the object should come immediately after the verb. See E. Studies III p. 93. Observation 2. — Mutteringly. — A stout lady who sat-next (to) him half got up as if (she wanted) to get out. To *go out* of a room (a house) — A glance (look) out of the window.

5. A moment afterwards the bus was full *up* (colloquial). The cottage was quite full up. The clerical staff (kantoorpersoneel) is full up. — That is to say inside.

6. The last person *that* (not *who*) entered (got in). After a superlative *that* is the usual relative. *Nearly* a girl *still*. "Still" denotes the continuance of a condition, and it is wrong, therefore, to use "nearly", which would neutralize this idea of continuance.

7. "Dropped down" (not "*fell* down") is correct. "To sink *into* a seat" ("sink down *on* a chair") means to drop down in a slow or easy manner (Oxford Dictionary i. v. *Sink* 5 c). To flop down, plump down into a seat (with a sudden bump or thud). — "Mudstained" could not be found in the dictionaries, but the word may occur, though it can never mean: splashed with mud *all over*. Cf. "bloodstained," "earthstained," "guiltstained," "travelstained." "Bespattered (splashed) with mud" is right.

8. "The child *on the contrary*..." Wrong, as it denotes a denial (Dutch "intengendeel").

9. She soon began to look at us in a most friendly way, upon which... According to the Concise Oxford Dictionary compounds of *where* are used in formal style only, but "whereupon" is still common. — A hardened sinner (offender), a habitual (confirmed) drunkard, a confirmed waterdrinker. Most confirmed bachelors think as I do (M. Crawford "Mr. Isaacs"). An inveterate smoker. — "*Being* a confirmed bachelor and not *being* used to children..." Avoid unnecessary repetition, which has a monotonous effect and jars on the ear of the reader! — Not accustomed (used) to children. Immersed myself in, became engrossed (absorbed) in.

10. Peculiar change = *eigenaardige verandering*. "Had occurred to the passengers": to occur to = to come into one's mind (Oxford Dictionary).

11. The stout lady who *was* so frightened. — A radiant smile. — *Golden* chain: the form in-*en* should not be used except in higher style or in a figurative sense. — "Deportment" is applied to merely external manner (Oxford Dictionary). In the character of a dancing-master he gives a comical

lesson in deportment. His manners and deportment were perfection itself (Anstey, Vice Versâ).

12. Rude-looking. See Günther's "Synonyms", — 'Workmen. — We hunt for an article that is lost, we unearth (ferret out) facts from old books.

13. The child *which*: As *which* refers to a personal antecedent the relative ought to be *who*. We regularly use *which* or *that* when the personal antecedent (or the relative pronoun) has the function of a nominal predicate with regard to the relative clause; e. g. "the thief *which* he was." See the article by Fijn van Draat, Anglia XXXIX, 2, & Poutsma's "Grammar of Late Modern English," Part II, 968.

Below we give two separate texts for translation, the former to be sent in before September 1, the second before October 1. To allow students more time than hitherto we shall in future deal with translations in the second next number. From October onward a list of sufficient and insufficient translations will be added. Envelopes marked "Translation" are to be addressed to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam.

### I. Een onaangenaam bezoek.

Och Heere, help! help! — Ik schrok wakker, recht op in m'n bed. Wat was dat voor 'n kabaal zoo vroeg in den morgen? 't Kwam uit de keuken, dat hoorde ik dadelijk. 't Leek wel, of ze bezig waren den heelen boel af te breken: ik hoorde duidelijk 't bonzen en omvallen van stoelen, 't rinkelen van scherven op den vloer, en daarboven uit 't angstige gegil van de meid.

't Heele huis was ineens in opschudding. Pa holde de trappen af en ik half aangekleed achter hem aan, toen juist met 'n harden slag de keukendeur dichtviel achter Kaatje, die, bevend en wit als de muur, de gang invluchtte.

„Maar meid, wat is er toch gaande?” vroeg hij, terwijl hij de deur weer opende, „is er brand?”

„Och nee meneer,” stotterde de angstige deern; „gaat u er om godswil toch niet in,” maar toen Pa toch naar binnen stapte en een omgevalen stoel, waar hij bijna ove- struikelde, recht zette, toen scheen Kaatje haar laatsten moed bijeen te rapen en hijgend, met een gezicht, één en al angst en griesel, op de kachel wijzend, zei ze hakkend:

„Daar zit ie meneer, o, onder 't fornuis.”

„Wát zit er dan toch?” zei Pa boos wordend, en eindelijk kwam 't er uit: „Een rat, meneer, 'n dikke, zwarte rat!”

Bij 't hooren van 't woord rat vluchtten Ma en Jeanne ook al angstig weg; alleen Pa, Wim, Miet en ik hadden 't hart te blijven.

Nu begon er een jacht op leven en dood, om 't „vreeselijke ondie” uit z'n schuilhoek op te jagen. Broer, die z'n dapperheid wou toonen, trok z'n beide schoenen uit, en, die als wapen in de handen nemend, ging hij plat op den vloer liggen en keek onder alle meubels.

„Trek 't fornuis 'ns om!” zei Pa, en, den pook grijpend, hield hij zich gereed, om zoodra de rat te voorschijn zou komen, haar direct een fikschen tik op haar snuit te geven.

Aan den anderen kant hield Wim de wacht, maar net op 't oogenblik, dat hij zich bukte om nog eens goed te kijken, sprong hem iets over 't hoofd en was in allerijl verdwenen, wáár, dat had niemand gezien. Miet en ik hadden den schrik op 't lijf gekregen en waren wel graag weggelopen, als niet de nieuwsgierigheid naar den afloop van de comédie ons had tegengehouden. We klommen op 'n stoel, en wachtten met kloppend hart af wat er verder gebeuren zou.

„Ka, ga Fiks van hiernaast eens halen,” riep Wim tegen de meid, die nog altijd in de gang stond en door 't sleutelgat van de rattenjacht kon genieten. Eenige oogenblikken later kwam Kaatje terug en liet Fiks binnen. Deze snoof eens in de lucht naar alle richtingen en stoof toen, verwoed blaffend en grommend naar den hoek, waar de kast stond. Daar moest 't beest zich dus ophouden, en jawel, toen de kast even op zij geschoven was, kwam de rat te voorschijn en vluchtte, angstig piepend, dwars onder mijn stoel door. Maar Fiks was hem te vlug af. Met 'n paar flinke knauwen en beten van z'n scherpe tanden, had hij de rat gauw afgemaakt en keek toen triomfeerend rond. „Ja, ouwe jongen, jij krijgt 'n lekker koeke,” zei Wim en streekte hem den kop.

Eerst toen we Kaatje verzekerd hadden, dat 't dier nu werkelijk dood was en niemand meer schaden kon, kwam ze even, heel even kijken naar den vreemden bezoeker, die haar zoo geweldig den schrik op 't lijf had gejaagd.

## II. Eenzaamheid.

Hij had altijd veel van wandelen gehouden. De omstandigheden hadden daartoe meegewerkt. Hij was geboren en had zijn jeugd doorgebracht in een stadje, waar men, om zoo te zeggen, de deur niet kon uitgaan, zonder omringd te zijn van het heerlijkste landschap van bosch en hei en vlietend water. Menigen vrijen namiddag had hij daar droomend rondgedwaald, en op zijn eenzame wandelingen (want wie de natuur liefheeft, bewondert haar alléén) zijn geest gevoed met de schoonheid van duizend vormen en kleuren en klanken: een bloem, een vogel, een wolk, die door de lucht dreef; de wind, die ruischte door de toppen der hooge boomen; dat alles sprak tot zijn hart.

Toen kwam de dag, waarop hij naar Londen zou gaan. Zooals meer gebeurt was zijn vader, de dominee, meer gezegend met kinderen dan met aardsch goed; en zoo was het voorstel van den rijken Amsterdamschen koopman, dat zijn neefje bij hem in de zaak zou komen, met dankbaarheid aangenomen. Om een goed zakenman te worden en tevens om goed Engelsch te leeren, zou hij eerst een paar jaar op een kantoor in Londen doorbrengen. Hoe benijdden hem zijn vrienden en zijn broers! Want Londen, dat was het sprookjesland. Wat al wonderen had de Engelsche leeraar op school niet van die stad verteld! De wereldstad, waar dingen te zien waren en waar dingen gebeurden, waarvan de wildste verbeelding zich geen begrip kan vormen. Ja, Jan was een gelukkige kerel, door de fortuin boven honderden bevoorrecht.

Ze hadden hem dat zóó vaak gezegd — ouders, broers, vrienden — dat Jan het zelf was gaan gelooven en vol hoop en moed op reis was gegaan. In de eerste weken had hij inderdaad zijn oogen uitgekeken. Het schoolboekje, dat van Londen vertelde, had niet overdreven. Londen was merkwaardig, reusachtig, ontzagwekkend; de wereldstad bood inderdaad op elk uur van den dag tooneelen aan, die iemand nu eens deden huiveren, dan weer met bewondering, ontsteltenis of ontzag vervulden. En die eindeloze stroomden van rijtuigen, karren en menschen: waar gingen ze heen? Met welk doel joegen ze voort? Wat zorg stond er op hun gelaat te lezen?

Had hij 't maar eens aan één enkele kunnen vragen! Maar onder al die duizender was er niet één gezicht, waarop zijn oog, als hij het aankeek, een medelijdenden blik, laat staan een blik van sympathie, te voorschijn riep. O, kon hij maar terugkeeren naar zijn Hollandsche bosschen, waar een fluitende vogel hem lokte, een tak, wuivend in de zonneschijn hem wenkte met zijn groene vingers, een blad, ritselend in den zomerwind, muziek was in zijn oor. Dáár waren geen menschen. Maar hij had ook geen verlangen naar hun tegenwoordigheid. Het eekhoorntje dat hij bespiedde, spelend aan den voet van den boom: de valk, dien hij nastaalde als hij wegzweefde boven zijn hoofd: de musschen en vinken, dartelend op de takken — zij waren hem gezelschap genoeg. O, hoe verlangde hij naar hen!

En voor 't eerst voelde hij de droefenis der eenzaamheid.

## Questions.

3. Answer. The following quotation, if supported by others from standard English, might justify the distinction between interrogative *what ever* and relative *whatever*:

"What has ever got your precious father then," said Mrs. Cratchit. (Christmas Carol, III).

This construction seems analogous to the *tnesis* of Old-Greek words; though this does not bring us much further. Does any reader happen to have other examples?

Z.

5. Wanted: The English equivalents of: 1. broodbon; 2. eenheidsworst; 3. aanmaakturf; 4. Arsolraad; 5. broodkaart; 6. machtsvrede; 7. rechtsvrede; 8. bonboekjes; 9. O.Wers; 10. Kapverbod; 11. Kapverbod leggen op iets.

Z.

H. C. A.

Answer. 1. breadticket, breadcoupon; 2 standard (uniform) sausage; 3. peat for lighting the fire; 4. workers & soldiers' council; 5. breadcard;



6. peace by violence; 7. peace by justice; 8. bonbook for foodstuffs; 9. profiteers; 10. prohibition to cut timber; 11. to prohibit the cutting of timber. — Other translations invited! S.

6. Can any reader suggest a translation for *een kleinzerige jongen*? K.

7. What is the usual word for *oor-, neus-, keel-* arts, *kinderarts*? The words *otologist, rhinologist, laryngologist, pediatricist*, are technical names used in official notices, but are not *ear-specialist, nose-specialist, throat-specialist* the every-day words? And for *kinderarts*? K.

## Notes on Modern English Books.

### IV.

#### A STUDY OF RECENT LITERATURE. <sup>1)</sup>

However diversified histories of literature may be in aim, method and bulk, they have pretty generally one point in common: they leave off at a safe distance from the present moment. They evince a perfect horror of authors of whom as yet only the birthdate is known and never feel at ease, save with those who have been dead some thirty years at the least.

The learned writers of such histories are of course fully justified in drawing the line at contemporaries. What we expect of a history of literature is, that it shall clearly indicate the main currents and tendencies of the times and give an impartial estimate of the importance of each individual author. Now it is exactly these two demands which the critic of contemporary writers can hardly hope to satisfy. Not only does he run the greatest risk of being biased by personal preference, but it is impossible for him to provide an adequate survey of a period in which new tendencies are constantly cropping up. Time, "the great reverser of values," will almost certainly bowl over the majority of his convictions and judgments. Small wonder then, that the conscientious historian does not venture into those dangerous regions, where he has no longer the support of the settled, time-honoured opinions of others.

But at the fatal line of demarcation, where the historian leaves us in the lurch, the interest of the reader, far from being extinguished, usually flames up even higher than before. He really does want to know, what the literature of his own time has to offer him and especially he wants to know something about the novel.

Now it is of course a hopeless task for the general reader to explore the vast field of modern fiction entirely unaided. If he allows himself to be led by publishers' advertisements, circulating libraries or bookshops, it is ten to one, that he will lay his hands on worthless or mediocre products. Novel-writing is more and more being made a trade. The trick can be learned. You need but a modicum of talent to begin with. The aspirant finds coaches, schools, correspondence-courses ready for him and many are the advertisements headed by such tantalizing lines as: "Earn while you

<sup>1)</sup> John W. Cunliffe. *English Literature during the last half century.* 7<sup>3</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>4</sub>. VIII + 315 p.p. Macmillan Co. 1919. 10 s. 6 d.

learn" or: "How to write saleable fiction," the adjective being of course specially underlined or printed large.

And besides intending money-makers there are wealthy young ladies — and young gentlemen for that matter — who "do" novel-writing as others do photography or collect stamps or fall back upon some other harmless amusement. Novel writing as a hobby would perhaps be equally harmless, if its devotees were content to admire each other's manuscripts, but the pity of it is, that they often have the precious results of their pursuit printed.

Surely, the general reader will do well to consult a guide-book, when his inclinations lead him to the vast land of modern fiction. It will save him much irritation and disappointment and he will soon find, that there are really a great many delightful oases in the arid wilds.

As for the student of English literature and more particularly the student for the B. certificate, he too should welcome attempts at providing guidance for the latest literature. Although strictly or rather very strictly speaking knowledge of the present period cannot be called absolutely necessary for his examination, there are many reasons why he should not altogether neglect the years after 1890, the point where Saintsbury takes leave of him.

Is it unreasonable to expect a B. candidate to be an individual who really takes some interest in literature for its own sake? Can it be expected of him, that he will deliberately close his eyes to all contemporary works of art, however attractive and beautiful, simply because they will perhaps be of little immediate practical value for his examination? Is it not preposterous to suppose the holder of the highest certificate for English to know next to nothing about that part of literature which chiefly interests his fellow-men, who have not specialised in English or in any other literature?

But there are purely practical considerations too. The presence of some important modern novels and poems on his list will not do his mark for „Lectuur" any harm — on the contrary. It is also obvious, that the study of good contemporary writers will be of great use to him, when he gets a post later on. But then of course he must not read at random, his knowledge should not be one-sided, his judgment warped by preference for one particular author. He of all others should have at least some inkling of the standards of contemporary taste, of the new ideals, the new tendencies and their chief exponents.

One of the latest of the guides to recent literature that have come under our notice, is that by Mr. J. W. Cunliffe and we may immediately add, that it seems to us one of the best for the purposes indicated above.

There are writers on the subject of contemporary literature who imitate the methods of the historians, dealing with a more remote past; they try to make regular history of the years lying between 1890 and the present day. They divide the authors into groups, schools, circles, indicate main currents and important influences, mention scores of names, insert short biographies and assign to every one the place thought proper for him or her. The method may result in a very useful book of reference, it has also its disadvantages. The inclusion of a hundred and odd minor writers and a score of young men, who in the opinion of the critic have shown some promise, makes the book too bulky for the general reader or the student, who does not specialize in the latest period. That the crowding in of names necessarily leads to short superficial notices is another and a graver drawback. The few men that really matter get less than their due, because so much room is taken up by the mediocre and moreover the choice made

— for choice there must be, even in the most detailed history — will seldom fully satisfy any one, save the historian himself. In reviews of such books we almost invariably find the complaint, that some authors have been unjustifiably left out and others equally unjustifiably included.

Mr. Cunliffe has adopted a different method. He begins by giving a review of the general conditions of English life, prevailing during the last half century. This very instructive introductory chapter forms a sound basis for the study of the individual authors, treated in subsequent chapters. There are essays on Meredith, Hardy, Butler, R. L. Stevenson, G. Gissing, G. B. Shaw, R. Kipling, Joseph Conrad, H. G. Wells, J. Galsworthy and Arnold Bennett. The restriction to a few of the most eminent among modern authors has the advantage of enabling the critic to treat them more fully and adequately than he could have done, had he tried to give a general survey of the whole period. If the reader is thereby left in the dark as regards minor men, he is compensated for the loss by the more intimate acquaintance he makes with the important few. And when he is on the look-out for interesting and really valuable books, there is ample room for personal preference even within the somewhat limited circle introduced to him here.

The essays contain data on the author's life, an estimate of the merits and demerits of his work, a separate discussion of his more important productions and a final characterisation. Their value is greatly enhanced by the bibliography appended to each chapter, giving titles and dates of the author's works, a list of collected editions and a survey of biographical and critical works and articles with occasional reference to more detailed bibliographies, so that the student who intends to specialise, can find very useful information here.

The last three chapters of the book deal with: "The Irish Movement," a short exposition, followed by notes on Yeats, Synge, G. Moore and G. W. Russell; "The New Poets" — John Masefield, Rupert Brooke, W. W. Gibson, W. H. Davies, Walter de la Mare, Lascelles Abercrombie; "The New Novelists" — Hugh Walpole, Gilbert Cannan, Compton Mackenzie, D. H. Lawrence.

It is to be regretted, that George Moore is mentioned only in relation to the Irish Movement; the part he has played in it has not been a very important, nor perhaps a very commendable one, whilst as a novelist pure and simple, he holds a premier position among modern writers. In the few pages devoted to him, hardly anything is said about his novels, so that the reader, who is unacquainted with Moore's work, will get a very one-sided and unjust idea of him.

The lopsidedness of this chapter struck us the more, because the others are such admirably proportioned and impartial studies. What distinguishes and in a way unites them all is the strictly literary character of the criticism. However interesting the "message" an author has to deliver, it is never set up as a standard by which to measure the value of his books as works of art. Of course Mr. Cunliffe comments upon the various views to be found in the work of the authors treated, but he never allows moral, political or religious considerations to influence his literary judgment.

The essays have all been very carefully composed and besides sound criticism, they contain — comparatively short as they may be — a surprising mass of useful information. Special attention may be drawn to the sympathetic chapter on R. L. Stevenson, in which his latest critic, Frank Swinnerton, comes in for some well-deserved strafing, to the scholarly and judicious studies of G. Gissing and John Galsworthy and to the really brilliant essay



on Joseph Conrad <sup>1)</sup> — one of the greatest novelists of the modern period, who, strange to say, is but very little known in our country.

The publishers deserve a word of praise for the care, bestowed on the outward appearance of this useful little volume. The cover is simple, but very tasteful, whereas paper and printing reminds one of pre-war days.

A. G. v. K.

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<sup>1)</sup> A contribution by Leland Hall.

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## Reviews.

GEORGE MEREDITH. A STUDY OF HIS WORKS AND PERSONALITY. <sup>1)</sup> — By J. H. E. CREES M. A. (Camb.), M. A., D.Lit. (London), etc.

In 1909, in early spring, the octogenarian hermit of Box Hill departed from this world, where the enthusiasm and praise of a select few had been some consolation for the indifference or the jibes of the many. His bright optimism, his firm belief in Human Progress had never forsaken him. To Nature, his Deity and Cheerfulness, his Religion, he always clung, not as many cling to their God, "with his weakness," but "with his strength," truly a great exemplar of his own doctrine, which gave him patience under mockery and cold neglect.

His first "novel," *The Shaving of Shagpat*, that brilliant Arabian allegory of Common Sense, full of juvenile ardour and sparkling originality, which might be taken as a Prologue prefiguring Meredith's ethical mission in his future works, was practically ignored, save for a highly appreciative review from George Eliot. His style and conception puzzled both critic and reader.

Solidly gripped by the fine plots and splendid characters of *Shagpat's* illustrious contemporaries, *Henry Esmond*, *Bleak House*, *Hypatia*, *Cranford*, etc., they frowned at the exacting intruder, without stirring a finger to help young Shibli Bagarag, who for all his insight, enthusiasm and idealism, found it no easy task to redeem his fellows from Illusion, Superstition, Tyranny by applying the Sword of Aklis to the Idol Shagpat's sacred mane.

*Farina* also passed unnoticed. In '59, the year of the *Virginians*, *Idylls of the King*, *Adam Bede*, the publication of *The Ordeal of Richard Feverel* caused a flutter in the clerical dovecote. It was considered subversive of approved educational codes. Mrs. Grundy decried it as immoral. So the book failed, though fairly easy of approach, and in spite of some almost melodramatic qualities, e. g. the loss of the wedding-ring, the despatch of anaemic little Clare with an excess of love for our boisterous hero, to say nothing of the tragic *dénouement*.

Lures, tentatively held out by Shibli on his lonely quest? If so, how then is it that, in need of auxiliaries, he went in after years, straying further and further from the valley where men live into Alpine regions, giving chase to the shaggy Idol through murky labyrinths, along giddy ravines, where none dared follow him? A small knot of brother swordsmen applauded from afar his skilful flourishes which cast broad illuminating flashes from the Sword of Common Sense. The formidable bald patches in the idolized fleece, however, seemed to have much the same regenerating

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<sup>1)</sup> B. H. Blackwell, Oxford, 1918. 230 pp. 6 sh.

power as those dragons' heads of yore, which, though dissevered, would rejoin the monster's trunk, if but a single remaining one out of a multitude had baffled the Knight's prowess. It is easily seen, that Shibli's quest was to be a thankless one. Yet it did yield great epic matter for future enlightenment.

With *The Amazing Marriage*, exactly forty years after *The Shaving of Shagpat*, Meredith, then sixty-seven, made his admirers gasp at his unweakened creative vigour, his everlasting exuberant youthfulness. Someone finely spoke of his bewilderment at "beholding a glorious sunrise instead of a quiet sunset." Indeed, Meredith's mind had imperishable freshness, his heart always glowed and lived with the young. His later work has not grown old with him. It shows the man intellectually agile, combative, witty, gently humorous as ever. Nor was there any perceptible change in his elaborate workmanship. Now, if a man of eighty thinks as he did at thirty, this proves either, that he was dense to the teachings of Life, or, that he possessed by way of grace the intuitive wisdom, the early maturity of genius. Thinking of *The Amazing Marriage* in this connection, it seems natural to jump to the conclusion, that the influence of the writer's advanced age is traceable in the more subdued colours of the heroine's formed character, at once sternly determined and tenderly sedate.

But the special case calls for caution. In the presence of genius, let us guard against a natural tendency to relate mechanically a seeming effect to some plausible cause. Genius is its own legislator or, at least, is less subject to external law than the common mortal. Therefore it may perhaps be assumed with greater justice, that flawless Carinthia Jane was the preconceived culmination of a succession of heroines more or less gradually approaching Meredith's ideal of perfect womanhood. Even a later, fragmentary, novel *Celt and Saxon* does not reveal the least decline in power. It still deals severe thwackings to certain of John Bull's less lovable characteristics, self-complacent Philistinism and unimaginative L. S. Deism among them. England should be "a splendid, fire-eyed, motherly Britannia — a palpitating figure alive to change, penetrable to thought, and not a stolid concrete of our traditional old yeoman characteristics" instead, of "the donkey of a tipsy costermonger, obedient to go, without the gift of expression."

Dr. Crees says about the book: "The thesis is hammered out stroke after stroke with a wit that is boundless and crushing."

Meredith made true for himself the converse of Diana's aphorism of which he was the inspirer: "When I fail to cherish life in every fibre, the fires within are waning."

In his eightieth summer — he did but reach the door to the next — he sang his *Youth in Age*, a touching utterance of his love of Life, and Nature, mixed with vague regret after lost associations, a pathetic sense of separateness in decrepitude. He struck the note ever so gently, and the poem is no derogation from his brave stoical attitude, stoical, both towards early utter invalidity and public unappreciativeness. Why refrain from quoting <sup>1)</sup> its eight lines:

Once I was part of the music I heard  
On the boughs or sweet between earth and sky, <sup>2)</sup>  
For joy of the beating of wings on high  
My heart shot into the breast of the bird.

<sup>1)</sup> Poetical Works ed. by G. M. Trevelyan.

<sup>2)</sup> Cp. *The Lark Ascending*.

I hear it now and I see it fly,  
 And a life in wrinkles again is stirred,  
 My heart shoots into the breast of the bird,  
 As it will for sheer love till the last long sigh.

Had Meredith always chosen to express himself in language as little oracular as in some of his purer lyrics, a whole lifetime of intense literary activity as Poet and Novelist would have gained him more than esoteric fame. Among men of letters in England and abroad many admired him, and all acknowledged his high literary standing, he had the highest honours conferred on him: the Presidency of the Society of Authors on the death of Lord Tennyson, thirteen years later the Order of Merit, but popularity he never knew.

Writing had never brought much grist to Meredith's mill, as, for instance, it had in ample measure to Tennyson's; the publication of most of his poetry he had had to finance from his own lean purse, in fact, for a considerable time he used to be almost entirely dependent for his living on various occupations outside his literary career.

The Meredithian does not approach the journalistic phase without some feeling of wonder. There seems to be no blinking certain puzzling facts. He recalls Meredith's reflection on Arthur Rhodes' penurious condition: "Nothing is more enviable, nothing richer to the mind, than the aspect of a cheerful poverty," and would fain believe the master to have likewise made the best of his own. On the whole adherents had better abstain from urging circumstances in extenuation, this way of palliating an unpleasant truth being nothing short of clumsy, where malice is wont to use the trick to insinuate one. Moreover, do not Meredith's life and works afford sufficient proof of his rectitude to exonerate anyone from a presumed duty to act as his second conscience? Is there a wholesomer sight than this man's self-confident, sanguine, consistency from first to last? Though fully conscious of his compressed, elliptic, metaphoric, in short: cumbrous style as a slow vehicle to public favour, he remains true to himself, true to his art, "still achieving, still pursuing," never courting the "general" by greater simplicity, never making "Public Taste his Muse" by "*chameleoning* his pen from the colour of his audience," for he was not "of the uniformed rank and file marching to drum and fife as gallant interpreters of popular appetite," but one exalted with the highest conception of his art and calling. "My blessed little quill which helps me divinely to live out myself, is my key of communication with the highest, grandest, holiest between earth and heaven — the vital air connecting them."

It was rash to conclude from Meredith's imperturbable attitude, that he was not sensitive to adverse criticism. There are utterances of his on record definitely pointing to the contrary. What carried him on, was his strong belief in the ultimate weight of his views. The following lines from a letter to an American enthusiast, are reminiscent of the idealism of the *Psalm of Life*: "(For) I think that all right use of life and the one secret of life, is to pave ways for the firmer footing of those who succeed us; and as to my works I know them faulty, think them of worth only where they point and aid to that end. Close knowledge of our fellows, discernment of the laws of existence, these lead to great civilisation. I have supposed that the novel exposing and illustrating the history of man may help us to such sustaining roadside gifts."

Meredith's novels, marvels of acute analysis, laying bare the subtlest



workings of the soul, constitute a Natural History of Man. *The Egoist* stands as the classical example in this respect, and as the exposition of the new literary method, the Comic treatment, Meredith's unique bequest to Literature. Too scientific to be an unconscious creator, he was his own critic and commentator. The Comic treatment we find critically set forth in that brilliant *Essay on Comedy*, imaginatively in the Preface to *The Egoist*, contrasted with the realistic method of mechanical transcription. The proem to *Diana of the Crossways* is the *locus classicus* of the Philosophy that gave him "close knowledge of his fellows, discernment of the laws of existence." He makes it his task to show Mankind, that wilful perversion of these laws entailed the forfeiture of its purest source of happiness. Man's struggle is to live in conformity with unsound ideals. Great problems are involved. The fallacy of a heaven-born soul and its ultimate divorce from the earth-born body; the fundamental error of Man born under a doom; his consequent misreading of Nature. Her impatience of straitjacketing dogma contrary to her immutable laws, lead to disaster and human misery. The "Apple-Disease" became the scourge of the World. The Sentimentalist clings dotingly to the soul's "rose-pink." That "child of gold" shields himself from vulgar fact, wishing to live in beatitude. The Realist, conscientious transcriber of the visible, follows Nature's revolt with interest. She refuses to be stifled by drowning and "comes up, not the fairest part of her uppermost." His record of bare fact, bringing human pretension and human achievement in juxtaposition, reveals an absurd discrepancy. Human imperfectibility is concluded to, with a sneer by some, with a sigh by others, and Progress is arrested. But let not the world imagine those to be at our nature's depths "who are impudent enough to explore its muddy shallows" is Meredith's warning, though the Realist "is really your castigator for not having yet embraced Philosophy!" Progress is neither along the sentimental, nor along the materialistic track, "Philosophy bids us to see that we are not so pretty as rose-pink, not so repulsive as dirty drab. Do but perceive that we are coming to Philosophy, the stride toward it will be a giant's, — a century a day."

Meredith's philosophy, "his religion," says Dr. Crees, "is a kind of oneness with nature, a pantheism in which Man rapturously recognises his kinship with Earth, Earth the mother of all, Earth that "makes all sweet." It has no taint of the satyr though it exults in the freeness of the senses..." The true devotee to his philosophy should not be liable to "the disrelish of brainstuff." The cry is for evermore brain:

"More brain, O Lord, more brain! or we shall mar  
Utterly this fair garden we might win."

When there is perfect balance between the brain and the senses, "the sight of ourselves is wholesome, bearable, fructifying, finally a delight." Not until we have ceased to be "simply the engines of our appetites," can we understand "Reality's infinite sweetness," the highest fruit of Philosophy, which "a single flight of brains will reach and embrace."

Meredith, with his almost godlike benevolence towards the weak and erring, and his supersubtle sense of the congruous, true disciple himself of the Comic Muse, does not, like that notorious prophet of Power, enjoin on his followers the pursuit of science for their own little sakes only, but teaches *The Burden of Strength*, the debt of the strong to "the trodden low." He believes in the final triumph of Reason over stupid automatism,

but we are to remember, that life is not quiet contemplation. It is a grim fight. Self-sacrifice and strenuous effort are the price for Progress. Without the science of life, without divine Philosophy, the foe alike of rose-pink and dirty drab:

"in a giant's grasp until the end  
A hopeless wrestler shall thy soul contend."

"And imagine the celestial refreshment of having a pure decency in the place of sham; real flesh; a soul born active, windbeaten, but ascending. Honourable will fiction then appear; honourable, a fount of life, an aid to life, quick with our blood. The fiction which is the summary of actual life, the within and without of us, is, in prose or verse, plodding or soaring, philosophy's elect handmaiden." Without philosophy fiction cannot be honestly transcriptive, nor an aid to life. Divorce fiction from philosophy? We might as well "bid a pumpkin caper!"

Meredith's is not an austere philosophy. In his wonderful novels we even find it sweetly tolerant of so irrational a thing as Romance. It is the Comic Muse, [with her indulgent smile, who puts in a plea for the young. They are rash and foolish, but so delightful in their happy insouciance. Besides, if we let Romance go, "we exchange a sky for a ceiling."

Many great practitioners have arisen of the precept: "the proper study of Mankind is Man." None, however, applied the same scientific method to fiction, and only the highest wisdom joins the profoundest knowledge of things human with such broad sympathies. Dr. Crees says so rightly: "The longer one lives and the greater one's store of experience, the more one feels, that, with all deference to grammarians and theologians, the only learning ultimately worth having is the lore of human life discovered and interpreted by the supreme masters of literature. They are, in Plato's noble words, "spectators of all time and of all existence." They sit godlike on an eminence, they view the strife of battle and the fury of conflict from an elevation which saves them from the blindness of the partisan."

There is every appearance, that the world is beginning to do justice to Meredith's genius. A happy omen are the very cheap editions in circulation, and not less so the wealth of critical literature which, in a comparatively short space of time barely including the date of his death, has sprung up around this commanding figure. Besides a multitude of essays and articles, a great many more pretentious and painstaking studies have appeared in book form. Highly commendable books are e. g. those by Richard Le Gallienne, May Sturge Henderson, Constantin Photiadès, but especially Joseph Warren Beach's penetrating study *The Comic Spirit* and J. A. Hammerton's splendid symposium *Meredith's Art and Life in Anecdote and Criticism*. Only recently Mr. S. M. Ellis published *George Meredith, His Life and Friends in relation to his work*, taking advantage of his relationship to his illustrious subject in emulating Boswell. None of all these, however, is so indispensable as G. M. Trevelyan's pioneer work, a hitherto unparalleled interpretation, *The Poetry and Philosophy of George Meredith*. On comparison Dr. Crees' chapter on Poetry presents few features striking for novelty, in spite of his announced intention to tell his own story. But of course, he was at a disadvantage, and seems to have been aware of the fact too, judging from the short space allotted to this all-important subject. That, for instance, Meredith's failures in Poetry were due to the heaviness of thought and to his metres, that "he is at times overcome by his anapests, a measure which has since

Swinburne exercised such a tyrannous and disastrous sway in English literature" is a fact enforced long ago by no less a man than Watts-Dunton.

As a classical scholar, though there is ample evidence of his wide reading throughout the whole range of literature, Dr. Crees frequently goes for analogies to the Ancients. This should lend original value to his appreciations. "The poems are of a modern Empedocles, a hierophant of the Earthly impalpable, suggestive, mystic, vague, oracles with all the oracularity as well as the raptness of the tripod. They are expositions of the new creed of Earth, rhythmic chants of the Meredithian cosmogony, didactic, excogitated, intense, everything but thrilling in their sheer beauty." Such excellent characterization is not rare in this book. The tone is occasionally somewhat academic, but does nowhere cease to be spontaneously eulogious. He has the generous whole-hearted admiration, the pious reverence, almost veneration, singularly common to the eminent Meredithians. In this respect his work answers fully one of the great tests of good criticism: that it shall be an act of surrender. "To live in and with Meredith, is an ordeal as well as an experience, a discipline as well as a delight"; and elsewhere: "adjectives are unsatisfying for Meredith at his best." He is sanguine about the style, and it is not so strange that he tries to explain away its obscurity. "Obscurity is a matter of standards. If in course of time education is a widely disseminated possession, then will Meredith have his tens of thousands of appreciative readers. As it is, he is not too difficult for any men of real education to understand and to appreciate, and his circle of admirers is widening every year especially among the young...." It is also a fact that reading Meredith is a matter of training. After habitual intercourse with him the reader enters into his mental process. So Dr. Crees is probably quite sincere in his denial of the charge. It is a safe statement to say, for example, that "not even Tacitus himself can pack more thought into a sentence," or that "his obscurity is born of excess of thought, not lack of it," and we do not demur, but it is straining a point to take it for granted that "it almost necessarily follows from the need of more precise analysis of character that Meredith was constrained to adopt elaborate or even laboured methods of expression." There is a capital vagueness about that particle "almost." Dr. Crees knows as well as anyone else that there *are* causes, but causes inherent in the man, not in his theme. Does not he speak somewhere himself of Meredith's impatience of the obvious and the commonplace? And there is the master's love of epigram and metaphor. Diana says: "To write as I talk, seems to me like an effort to jump away from my shadow. The black dog of consciousness declines to be shaken off." With regard to the poetry we do however, find the charge of obscurity conceded: "the finest poems may at times melt away into the vague, and there are some which are far harder to construe than a poem of Pindar's or a choric ode from Aeschylus."

Although Dr. Crees has many subtle things to say and does often hit the mark with remarkable precision and fine power of expression, he lacks to a certain extent what might be termed distributive command of his subject-matter. Or otherwise, unity of presentment is not the strong feature of the book. The headings *The Sentimentalist*, *Youth*, *Philosophy* are promising enough, but there is so much overlapping that the division will sometimes appear a little fanciful. The label *Philosophy*, for instance, covers a most heterogeneous cargo. Yes, it has been the author's object to give as many aspects as possible of Meredith's art and personality. He has not been unsuccessful in attempting to assign with some finality to the master a place



in the world's literature. Comparisons have been made with the greatest representatives of Antiquity, Socrates, Plato, Sophocles, Aristotle etc., while in modern literature Meredith is confronted with Shakespeare, Johnson, Scott, Dickens, Thackeray, Eliot, Hardy, Henry James, Wells, much highly interesting comparative criticism resulting from it. This makes the *Conclusion*, which partly synthesizes, partly expands the results of the foregoing chapters, one of the most original essays that have been written on Meredith. If this refreshing book fails to convince the sceptic of Meredith's unique significance and his towering greatness, the fault is not Dr. Crees'.

G. H. GOETHART.

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*He Went for a Soldier*, by JOHN STRANGE WINTER. With explanatory notes for the use of schools by R. VOLBEDA. Meulenhoff's English Library, f 0.95.

*The Merchant of Venice*, by WILLIAM SHAKESPEARE. Annotated by L. J. GUITTART and P. J. RIJNEKE. Meulenhoff's English Library, f 0.95.

Messrs. Meulenhoff & Co have added another two volumes to their *English Library*, thus keeping up the competition at present going on between various Dutch publishing concerns to supply the market with school editions of English writings. I am afraid that the name "literature" cannot always be applied to these productions — certainly not to the flimsy romance Mr. Volbeda has taken the trouble to annotate. It may have been selected for its easy colloquial style, and as far as the language goes there is little reason for faultfinding. The notes are also good on the whole; though there are exceptions. A girl of about eleven years old, who had a clear young voice and a tangle of burnished fair curls, and *looked like a Jack Tar in a kilt* is "explained" as having "a strange or an unusual (sometimes ridiculous) appearance," though there is obviously nothing the matter with her beyond her wearing a sailor suit and a petticoat reaching to her knees. "It was time for them to go in to supper, as they called a somewhat *nondescript* meal" = that could not be described (because one day it was different from another.)?? "Now it is like the Centurion's servant — they say to me — 'Go', and I go — or 'Come' and I come." It is explained what a Centurion is, but the reference to the Gospel of St. Luke ch. 7, is not given. I have noted about another dozen similar weaknesses.

The story itself is only less bad than *Mr. Meeson's Will*. What are we to trouble our pupils with this twaddle for? There's a 'he', Clive Darrell of the 16th Hussars, with a "pleasant voice," "looking so radiant and so thoroughly wholesome," "a very wholesome and personable young man, with beautiful manners and excellent nerves" — reminding me somehow of Wilde's sarcasm on splendid physique and stupidity. Then a 'she', whom he mistakes for a governess, but who eventually turns out to be a Colonel's ward, "a girl with a proud carriage of the head and a pair of gray smiling eyes set with the blackest of lashes", "her great gray eyes ablaze with love." We are asked to believe the description of the life of a set of cavalry officers as "that old life in which he had been so utterly happy that he had just let the days slip by one after another without troubling to think how fine a time he was having as he went along." Idyllic! Again, this son of Mars is shown "looking out over the wide stretch of sea thanking God over again for having kept his heart free and whole, a fit shrine for the sweetest soul that had ever come across his path." These puppets have their being in the possession of a few thousand pounds sterling, which enables them to remain gentlemen and officers; once that leaves them in the lurch, they lose caste and become the equals of privates, tradesmen and workpeople, who, according to a profound remark by one of the Colonels "don't have the finest brains in the world, or they would not be workpeople at all." It is a somewhat unwarrantable proceeding to foist this stuff off as literature, which seems to be the purpose of the remark in the preface that Ruskin, "a very famous apostle of beauty," "who had a brilliant style himself," was a great admirer of her (the author's) books. Such statements are, from an educational point of view, pernicious. If stories like these *must* be read, let the pupils at least be allowed the free exercise of their own judgment; and let no annotator attempt to tamper with it by setting up the authority of some "apostle of beauty," who, for all we know, may have been emulating Homer's celebrity for nodding.

Messrs. Guittart and Rijnke have edited *The Merchant of Venice* anew. They have added a synopsis of the story and the characters that will be convenient for class reading and repetition purposes, and appended copious notes, which are good and mostly

sufficient. Some cross references might have been useful, e.g. from pg. 26, l. 14 to pg. 84, l. 11., etc. I miss an indication of acts and scenes at the top of each page. A graver defect, to my taste, is the device of having all annotated words and phrases printed in italics, which does not make pleasant reading; besides which stage-directions and quotations are also italicized. The notes do not always 'get there': thus *Diana* = in literature the type of virginity is a roundabout way of saying: a virgin goddess in classic mythology, and a less accurate one. Similarly: *Daniel*: proverbial for: an eminent Judge. The proverbiality is something secondary. Why not say: a Jewish prophet, who delivered excellent judgments, with the reference to the Old Testament? — The editors have made the usual genuflexion to prudery by omitting part of Act I. Sc. 3. The story of Laban and Jacob has, in consequence, become unintelligible, . . . and the teacher will have to tell it himself instead of letting Shylock do so. That it is possible to cancel some lines without making the passage obscure is proved by Bouten's edition of part of the play in his 'Scenes from Shakespeare'. "We changed some words and left out some lines, in conformity with the best English school-editions," the editors say in their preface. Why could not they judge for themselves what should be omitted? For I do not deny that such a proceeding may occasionally be desirable in editions for mixed schools, though not to the extent that it is usually indulged in.

R. W. ZANDVOORT.

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## ORDER OF DISCUSSION.

## Name, Tense and Voice.

## Syntax.

The verbal and adjectival Character of the Participles.

The Present Participle in Detail.

The Past Participle in Detail.

The Participles compared with allied Verbal Forms.

## Name, Tense and Voice.

1. Participles are those forms of the verb which partake of the nature of both verbs and adjectives.

For a comparison of the verbal and adjectival features in participles see 7.

2. There are two participles: the present and the past participle, e.g.: *speaking, spoken*.

The terms present and past, as applied to the participles are objectionable, seeing that neither is capable of expressing the time-sphere (*zeitstufe*) of an action or state. This is done by other elements of the sentence, mostly by the (finite verb of the) predicate, sometimes by an adverbial adjunct. Thus the time-sphere of the action denoted by *walking* is respectively expressed by *meet, met, shall meet* in *Walking home I meet (met, shall meet) my friend*. The adverbial adjunct *some time ago* indicates the time-sphere of the action expressed by *erected* in *A column, erected some time ago, stands in front of the building*.

Also the terms active instead of present, and passive, instead of past, which are used by some grammarians, are equally open to objection. The term passive cannot possibly be applied to the participle used in the perfect tenses of an intransitive verb as in *I have walked a long way*.

The terms imperfect and perfect would be quite suitable as to the simple forms (*walking, walked*), seeing that they are descriptive of the two aspects (*aktionsarten*) implied by these verbals; but, as they are currently applied to express tense-distinctions in the finite verb, their employment gives rise to uncertainty in nomenclature, besides entailing difficulties in naming such complex forms as *having walked, having been seen*.

It seems, therefore, advisable to retain the time-honoured terms *present* and *past*. Compare DEN HERTOEG, *Ned. Spraakk.*, III, § 97, Opm.

3. In virtue of its verbal character the present participle is capable of expressing

a) tense, i.e. the completion of an action or state. This is done by the auxiliary *to have*. Imperfect: *walking*; Perfect: *having walked*.

b) voice. This is done by the auxiliary *to be*. Imperfect Passive: *being born*; Perfect Passive: *having been born*.

Note α) Like all the other verbals, the present participle lacks the means of expressing futurity.

β) Neither tense nor voice can be expressed by the present participle when used attributively, or when forming part of an undeveloped clause that has the value of a relative clause (i.e. an attributive adnominal clause introduced by a relative pronoun).

Here follow some illustrative quotations, arranged according to the grammatical function of the participle, for which see my *Gram. of Late Mod. Eng.*, Ch. XX.

### Imperfect Active Present Participle:

- i. Here are my letters *announcing* my intention to start. SWEET, N. E. Gr., § 2243.
- ii. "Generally *speaking*, I don't like boys. DICK., Dav. Cop., Ch. IV, 24a.  
"The evening now *coming on*, Joseph retired to his chamber. FIELDING, Jos. Andr., I, Ch. XVI, 47.
- iii. *Having* a sufficient fortune of my own, I was careless of temporalities. GOLD-SMITH, Vic., Ch. II.

### Perfect Active Present Participle:

- i. Society *having ordained* certain customs, men are bound to obey the laws of society. THACK., Snobs, Ch. I, 16.  
The clock *having struck*, we had to go. MEICKLEJOHN. The Eng. Lang., 91.
- ii. The doctor, *having felt* his pulse and examined his wounds, declared him much better. FIELDING, Jos. Andrews, I, Ch. XVI, 47.  
Not *having received* an answer, I wrote again. SWEET, N. E. Gr. § 2344.  
*Having seen* all that was to be seen at Rome, we went on to Naples. ib. § 333.

### Imperfect Passive Present Participle:

- i. This consummation *being arrived at*, Blathers and Duff cleared the town. DICK., Ol. Twist, Ch. XXXI, 278.  
The water-plug *being left* in solitude, its over-flowings suddenly congealed. id. Christm. Car., I.
- ii. Miss Jervis loves to sit up late, either reading or *being read to* by Anne. RICHARDSON, Sir Ch. Grand., III, 46.  
The very farm-dogs bark less frequently, *being less disturbed* by passing travellers. WASH. IRVING, Sketch-book, The Widow and her Son.  
Not *being seen* by any one, he escaped. SWEET, N. E. Gr., § 333.

### Perfect Passive Present Participle:

- i. These injuries *having been comforted* externally, with patches of pickled brown paper, and Mr. Pecksniff *having been comforted* internally, with some stiff brandy-and-water, the eldest Miss Pecksniff sat down to make the tea. DICK., Chuz., Ch. II, 6b.
- ii. He... met intelligence from Naples, that the French *having been dispersed* in a gale, had put back to Toulon. SOUTHEY, Nelson <sup>1</sup>.  
Sir Walter Besant was in his 65th year, *having been born* at Portsmouth on August 14, 1836. Times.

#### 4. The distinction of tense is not always expressed; i.e. the imperfect present participle sometimes has to do duty for the perfect.

*Passing* through the wall of mud and stone, they found a cheerful company assembled. DICK., Christm. Car.<sup>6</sup>, II, 65 (= *having passed*).

So spake the kindly-hearted Earl, and she / With frequent smile and nod  
*departing* found, / Half disarray'd as to her rest, the girl. TEN., Mar. of Ger., 515  
(= *having departed*).

Now this was very warm advocacy on the part of Mr. Tombey, who, *being called* in to console and bless, cursed with such extraordinary vigour. RID. HAE., Mees. Will, Ch. VI, 59 (= *having been called in*).

The emperor Diocletian had thirty-three infamous daughters, who murdered their husbands; and *being set* adrift in a ship reached Albion, where they fell in with a number of demons. COBHAM BREWER, Dict. of Phrase and Fable, s.v. *Gog and Magog*. (= *having been set adrift*).

#### 5. The active voice is often used in a passive meaning, especially:

<sup>1</sup>) MÄTZN., Eng. Gram.<sup>2</sup>, III, 95.



a) when modifying the subject of a sentence or clause with *(there)* is or its variations.

- i. I guessed there was some mischief *contriving*. SWIFT, Gul., II, Ch. II, 143 a.  
There is nothing *doing*. DICK., Domb., Ch. IV, 29.  
Sheets of ham were there, *cooking* on the gridiron; half-a-dozen eggs were there *poaching* in the frying-pan. id., Chuz. Ch. XLIII, 333 a.  
Whenever Kew and Charles Belsize are together, I know there is some wickedness *planning*. THACK., Newc., I, Ch. X, 123.  
There is an answer *waiting*. SWEET, N. E. Gr., § 332.  
There is a glorious dish of eggs and bacon *making ready*. EDNA LYALL, In the Golden Days.
- ii. In the ash pit was a heap of potatoes *roasting*. HARDY, Far from the Mad-ding Crowd, Ch. XV, 117.  
Similarly in: All round the present town the ruins of Kilkenny's former greatness testify to the decay. Nothing *doing*. Eng. Rev., No. 106, 273.

b) when used in the function of nominal part of the predicate.

Well, my lord: / If he steal aught the whilst this play *is playing*, / And 'scape detecting, I will pay the theft. SHAK., Haml., III, 2, 93.

If they do so much labour after and spend so many tears for the things of this present life, how am I to be bemoaned, pitied and prayed for! My soul is dying, my soul *is damning!* BUNYAN, Grace Abounding, 320. <sup>1)</sup>

While this ballad was *reading*. GOLDSMITH, Vic., Ch. VIII, (281).

The horses are *putting to*. id., She Stoops, IV, (218).

A part of the game was *cooking* for the evening's repast. WASH. IRV., Dolf Heyl. (STOF., Handl., I, 130).

Preparations were *making* to receive Mr. Creakle and the boys. DICK., Cop. Ch. VI, 40 b.

Let them look abroad, and contemplate the scenes which were *enacting* around them. Stage-coaches were *upsetting* in all directions; horses were bolting, boats were *overturning* and boilers were bursting. id., Pickw., Ch. I, 3.

We asked him if he knew what was *doing* in it. id., Bleak House, Ch. LXV, 531.

"Have you seen any numbers of The Pickwick Papers?" said he (they were then *publishing* in parts). "Capital thing!" Mrs. GASK., Crant., Ch. I, 21.

While these preparations were *making* in Scotland, James called into his closet Arnold Van Citters, who had long resided in England as Ambassador from the United Provinces. MAC., Hist., II, Ch. V, 116.

The King said that he had received from unquestionable sources intelligence of designs which were *forming* against his throne by his banished subjects in Holland. id., 117.

While dinner was *preparing*, he sat in the arbour to read a book. STEVENSON <sup>2)</sup>.

Similarly in: How little the things actually *doing* around us affect the springs of our sorrow or joy. LYTTON, My Novel, II, XII, Ch. X, 412.

She looked a trifle gauche, it struck me; more like a country girl with the hoyden *taming* in her than the well-bred creature she is. MERED., The Egoist, II, 280. <sup>3)</sup>

c) when modifying the object of verbs of perceiving and occasionally other verbs that may take an accusative with infinitive.

- i. I hear some fiddles *tuning*. FARQUHAR, Const. Couple, V, 3, (127).  
I can't say how I knew it was my dear, dear mother's coffin that they went to look at. I had never heard one *making*. DICK., Cop., Ch. IX, 63.

<sup>1)</sup> FRANZ, Shak. Gram.

<sup>2)</sup> GÜNTHER, Man., § 619.

<sup>3)</sup> PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia XLII, 17.

Annie seem'd to hear / Her own death-scaffold *raising*. TENNYSON, Enoch Arden, 175.

"Simon, is supper ready?" — "Ay, my liege, I saw the covers *laying*". id., Queen Mary, III, 6, (625 a).

I have read of such things in books of the ancients and I have watched them *making* continually. CH. KINGSLEY, Hereward, Ch. XXV, 106 a.

To-morrow I shall expect to hear your mother's goods *unloading*. TH. HARDY, Tess, VI, Ch. LI, 461.

I saw the thing *shaping*. Westm. Gaz., No. 5277, 4 b.

ii. And any man, wherever placed, however far from other sources of interest or beauty, has this *doing* for him constantly. RUSKIN, Mod. Paint., II, III, Ch. I. 1)

iii. I want a button *sewing on*. MASON, Eng. Gram.<sup>11</sup>, § 200, N.

I want these (sc. rabbits) *sending off* by the first train. Punch, No. 3995, 66 b.

d) in constructions instanced by the following quotations, the active form of the present participle appearing to be archaic and rare.

Women are angels, *wooing*. SHAK., Troil. & Cres. I, 2, 312.

That piano of ours is a jolly long time *mending*. ZANGWILL, The Next Religion, II, 91.

6. Obs. I. It will have been observed that among the above quotations there are none in which the active present participle in a passive meaning is connected with a word denoting a person. The following are the only instances that have come to hand:

Coming home to-night, a drunken boy was *carrying* by our constable to our new pair of stocks. PEPYS, Diary, 12<sup>1</sup>/<sub>4</sub>, 66. 2)

Being a boy of fourteen, cheaply *educating* at Brussels when his sister's expulsion befell, it was some little time before he heard of it. DICK., Our Mut. Friend, I, Ch. II, 21.

The rareness of the above construction in connection with a person-indicating word will create small wonder if it is borne in mind that in the majority of cases its use would involve ambiguity or awaken incongruous notions. In Late Modern English the passive voice has taken the place of the active (Obs. III), while in those days in which this passive construction had not yet established its footing in the language, the exceptionable active construction would be avoided by the use of some other form of expression.

II. As to the construction mentioned under a) it may be observed that substitution of the passive present participle would hardly be tolerated by idiom. Save for the forms with *doing*, the construction, however, seems to be unfrequent.

III. As nominal part of the predicate the active present participle with passive meaning is now getting more and more unusual, modern practice mostly substituting the passive present participle.

We are always *being complained of* and guarded against. DICK., Chimes, I, 11.

Whenever fights were *being talked of*, the small boys shook their heads wisely, saying, "Ah! but you should just have seen the fight between Slogger Williams and Brown". HUGHES, Tom Brown, II, Ch. V, 286.

His temper only failed him when he was *being nursed*. SWEET, N. E. Gr., § 2222.

The festivities at Cagliari, where the King and Queen of Italy are *being received* with great enthusiasm by the people of Sardinia ... are attracting a good deal of notice in Italy and throughout the continent. Times, 1899, 249 a.

The work which is *being carried on* appeals by its practical side to a colonial Statesman of eminently practical capacity. Times, 1899, 265 b.

Despite many adverse criticisms, the affairs of England in China are not *being neglected*. Il. Lond. News, 1899, 421 C.

Twelve months ago the effects of the coal strike were still *being felt*. Westm. Gaz. No. 6223, 2 b.

1) PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia, XLII, 17.

2) PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia, XLII, 16.

The public will be shocked to learn that three men holding first-class certificates are *being employed* as managers for not more than £ 100 a year. Twelve *are being paid* not more than £ 200 a year. *ib.*, No. 8086, 3a.

Substitution of the passive for the active present participle is, however, impracticable after *to be* in the perfect and pluperfect tenses. See especially STORM, Eng. Phil.<sup>2</sup>, 793.

The birds were in blissful ignorance of the preparations which *had been making* to astonish them. DICK., Pickw., Ch. XIX, 162.

At length some supper, which *had been warming up*, was placed on the table. *ib.*, Ch. XVII, 153.

He sat down to the dinner that *had been hoarding* for him by the fire, id Christm. Car., IV, 97.

Nor would the passive present participle be possible after the future tense and the periphrastic conditional of *to be*. It should, however, be added that also the active present participle with passive meaning in like positions seems to be non-existent, no instances having come to hand of such sentences as *\*The book will (would) soon be printing*.

The active voice is regularly retained in the present participle of *to owe* and is still quite usual in that of *to do*.

- i. A man's property and the sums *owing* to him are called his Assets; the sums *owing* by him, his Liabilities. HAMILTON and HALL, Book-Keeping, 5.  
(He) paid all that was *owing*. Conc. Oxf. Dict.
- ii. We asked him if he knew what was *doing* in it. DICK., Bleak House, Ch. LXV, 531.

The good people knew all that was *doing* at London. LYTTON, My Novel, I, V, Ch. VIII, 317.

The peal and flash of gun after gun gave notice, from three different parts of the valley at once, that murder was *doing*. MAC., Hist., VII, Ch. XVIII, 24.

He took it for granted that nothing had been done in Glencoe beyond what was *doing* in many other glens. *ib.*, 28.

Passiveness is more or less dimmed, passing into mere intransitiveness, in certain present participles when they assume the character of adjectives or have the value of a preposition, either by themselves or in connection with another preposition. Thus

*Missing*, as in: There is a page *missing*. A page is *missing*. Conc. Oxf. Dict.  
He was *missing* during the whole day. DICK., Pickw., Ch. XI, 89.

*Owing*, as in: i. All this was *owing* merely to ill luck. Conc. Oxf. Dict.

- ii. *Owing to* the drought, crops are short. *ib.*  
*Wanting* as in: i. One of the twelve is *wanting*. We have the means but the application is *wanting*. WEBST., Dict.
- ii. *Wanting* common honesty, nothing can be done. He made a century *wanting* one run. Conc. Oxf. Dict.

- IV. After the verbs that may take an accusative with infinitive the active present participle with passive meaning varies with the passive present participle, the passive infinitive and the bare past participle. There is, accordingly, a fourfold variety of construction illustrated respectively by *I want a button sewing on* ( $\alpha$ ), *I want a button being sewn on* ( $\beta$ ), *I want a button to be sewn on* ( $\gamma$ ), *I want a button sewn on* ( $\delta$ ). To these we may add a fifth construction, consisting of a head-sentence and a subordinate statement introduced by *that*. *I want that a button shall (or should) be sewn on* ( $\epsilon$ ). This last construction falls outside the scope of the present paper and will, therefore, be passed over without any comment.

Here follow some illustrative instances, some of construction ( $\alpha$ ) already given higher up being repeated for comparison.

### Verbs of perceiving.

Construction ( $\alpha$ ): I hear some fiddles *tuning*. FARQUHAR, Const. Couple, V, 3, (127).



Construction ( $\beta$ ): As to his title, he said that he felt himself *being called* names in his old age. HOR. WALPOLE, *Castle of Otranto*, Introd., 4.

Marjory watched the breakfast *being removed* with a sort of dumb anger. MRS. ALEXANDER, *A Life Interest*, I, Ch. VII, 117.

The incidents which we see *being debated* at the end of this affair seem trivial and petty. WESTM. GAZ., No. 6199, 1 b.

At last Mr. Ismay saw the boats *being launched*. T. P.'s Weekly, No. 499, 674 c.

He was to watch us *being drilled* by the sergeant. DON. HANKEY, *The Beloved Captain*, IV, 7.

Construction ( $\gamma$ ): instances non-existent.

Construction ( $\delta$ ): They had never seen a human being *killed*. READE, *The Cloister and the Hearth*, Ch. X, 57.

I saw him *thrown* out of his trap. SWEET, N. E. Gr., § 331.

Constructions ( $\alpha$ ) and ( $\beta$ ) are both fairly common, although not nearly so usual as construction ( $\delta$ ). They always imply a distinctly durative character (or aspect), whereas the last construction may be either momentaneous (or perfective), as in the two above quotations, or durative as in:

I perceived him *led* through the outward hall as a prisoner. SMOL., *Rod. Rand*, Ch. XVII, 111.

Sometimes also the aspect is far from clear. Thus in:

What was his discomfiture when he heard the chain and bolts *withdrawn* and saw the door slowly opening, wider and wider! DICK., *Pickw.*, Ch. XVI, 146.

### Verbs of wishing, (dis)liking or commanding:

Construction ( $\alpha$ ): I want these (sc. rabbits) *sending off* by the first train. PUNCH, No. 3995, 66 b.

Construction ( $\beta$ ): Our people don't like things *being ordered and left*. DICK., *Cop.*, Ch. V, 35 a.

You and I don't like our pictures and statues *being found fault with*. G. ELIOT, *Mid.*, IV, Ch. XXXIX, 288.

Construction ( $\gamma$ ): Christ desired his mysteries *to be spread abroad* as openly as was possible. GREEN.

He commanded the bridge *to be lowered*. MASON, *Eng. Gram.*<sup>34</sup>, § 397.

Construction ( $\delta$ ): i. He wanted a Bill *passed* for forbidding the sale of alcohol in any form. BIRMINGHAM, *The Advent. of Dr. Whitty*, Ch. III, 66.

He wants these two letters *posted*. DOR. GERARD, *Exotic Martha*, Ch. XVII, 207.

He went on to ask whether she had any relatives to whom she wished the news of her plight *communicated*. *ib.*, Ch. XX, 235.

Monkley told the Baron that he did not wish anything *said* about Sylvester's father. COMPT. MACKENZIE, *Sylv. Scarlett*, Ch. II, 68.

ii. You can tell me what you would like *done* in the rooms. G. ELIOT, *Dan. Der.*, II, IV, Ch. XXIX, 73.

You must tell us exactly what you would like *done*. CON. DOYLE, *Mem. of Sherl. Holmes*, II, D, 191.

iii. He stood to it that Mr. Carlyle had ordered the work *done* in another way. MRS. WOOD, *East Lynne*, I, 257.

I ordered my bill *made out*. SAVAGE, *My Official Wife*, 185.

Constructions ( $\alpha$ ) and ( $\beta$ ) seem to be distinctly uncommon, only a few instances having turned up. Construction ( $\gamma$ ) is the ordinary one, while construction ( $\delta$ ), although not uncommon after *to want*, *to wish*, *to like* and *to order*, is apparently rarely, if ever, used after most of the synonymous verbs. From the available evidence no conclusions can be drawn as to different shades of meaning implied by the various constructions.

Finally it may be observed that the verbal in *-ing*, whether active or passive in form may, with some justice, also be understood as a half-gerund. See SWEET N. E. Gr., § 2330 and also my Gram. of Late Mod. Eng., Ch. XVIII, 30, c and Ch. XIX, 5.

- V. The active present participle with passive meaning should be distinguished from present participles in like grammatical functions, which are apparently passive, but are really intransitive, their original transitive application having through various processes been changed into an intransitive one.

- i. This, madame, ... is *selling* very well. WELLS, *The Wheels of Chance*, Ch. I, 7.  
Seed-potatoes are now *selling* at from £ 12 to £ 15 a ton. Eng. Rev., No. 99, 155.
- ii. The door was open, and a number of carriages full of ladies were *drawing up* and setting down. THACK., *Sam. Titm.*, Ch. II, 22.  
There were no soldiers *drilling*. Westm. Gaz., No. 8098, 4b.

Comparing such sentences as *This is selling very well* ( $\alpha$ ), and *Her eyes were filling with tears* ( $\beta$ ) with such a sentence as *The house is building* ( $\gamma$ ) it is easy to see that in ( $\alpha$ ) and ( $\beta$ ) the passive meaning which attaches to the participle is independent of its grammatical function, whereas in ( $\gamma$ ) it extends no further than the participle in the particular function in which it is used. Thus we could very well say *This article sells well*, *has sold well* etc. with the verb *to sell* in precisely the same passive meaning, but *\*The house builds*, *has built*, etc. are impossible.

- VI. The passive present participle as a variant of the active present participle with passive meaning is of comparatively recent date. KRÜGER (Synt.<sup>2</sup> 4 Abteil., § 2362) mentions an instance from the Calendar of Spanish State Papers, Elizabeth, 1558—67; MURRAY's earliest instance (s.v. *be*, 15, c) is dated 1596; FITZEDWARD HALL (Ralph Olmsted Williams, *Some Questions of Good English* examined in Controversies with Dr. Fitzedward Hall, New York, 1897, page 56) has unearthed a goodly number of instances from pre-nineteenth century English, the earliest instance being dated 1667. But, although sporadic instances have been brought to light from sources of an earlier date than the first quarter of the nineteenth century, the construction has not gained general currency until the middle of the last century. It has been obliged to fight its way against considerable opposition from purists and hide-bound grammarians, but is now generally recognized as an established and useful idiom. See HENRY ALFORD, *The Queen's English*<sup>8</sup>, § 312.

- VII. About the rise of the active present participle in a passive meaning quite an extensive literature has sprung up in the last few years. See STOFFEL, *Taalstudie*, III, 321 ff; BRADLEY, *The Making of Eng.*, Ch. II, 70; STORM, *Eng. Phil.*<sup>2</sup>, 787 ff; ALFRED ÅKERLUND, *A Word on the Passive Definite Tenses*, E. S., XLVII, 334 ff; CURME, *History of the English Gerund*, E. S., XLV, 371; JESPERSEN, *Tid og tempus*, IX; K. F. SUNDEN, *A Categ. of Predic. Change in Eng.*, Es. II, 104; FRANZ, *Shak. Gram.*<sup>2</sup>, § 665; EINENKEL, *Hist. Synt.*<sup>2</sup>, § 3.

The theory which has received the most general recognition and has been shown by JESPERSEN (*Tid og Tempus*, 416 ff) to be practically unanswerable is that the verbal in *ing* in such sentences as *The house is building* was originally a gerund, preceded by the preposition *in*, earlier *on* often weakened into *an*. The preposition *an*, owing to its unstressed nature was often reduced to a mere prefix *a*, which, as it did not express any distinct meaning, naturally enough, disappeared. According to K. F. SUNDEN (*A Categ. of Predic. Change in Eng.*, Es. II, 104) the construction without a preposition or its reduced representative did not obtain any considerable currency until the 17th or 18th century, it being improbable that it can be traced further back than the 16th century.

The use of *in* before gerunds in the function here described is common enough in Early Modern English, and has not yet become quite extinct. The parallel use of *on* (or *an*) + gerund does not seem to extend into Modern English. Conversely the placing of the prefix *a* before gerunds is still vigorously alive in most of the southern dialects, and the vulgar speech both in England and America. The prefix *a* in like position seems to be very rare.

It may, however, be assumed that in some cases the construction illustrated by *the house is building*, etc., has arisen independently of an earlier construction

with *an* (*in* or *a*) + gerund, and is due to the influence of verbs which in all their forms admit of being used in a pseudo-passive meaning as illustrated by *the book is selling well, the book sold well; this fruit is spoiling rapidly, the fruit soon spoiled etc.*

Here follow some instances of the constructions of *on*, *in* or *a* + gerund. To those with *in* are added a few in which the gerund, mostly *making*, is preceded by the definite article.

- i. Your wits are gone *on wool-gathering*. SCOTT, Abbot, Ch. XIX, 202. (Compare: The thoughts of the harebrained boy went *a wool-gathering* after more agreeable topics. *ib.*, Ch. XX, 217.)
  - ii. \* A piece many years *in doing*. SHAK., Wint. Tale, V, 2.  
Forty and six years was this temple *in building*. Auth. Vers., John, II, 20.  
While these sentences are *in reading*. Book of Com. Pray., 156.  
My hair has been *in training*. SHER., Riv. II, 1, (231).  
These here ones as is below, though, ain't reglar thorough-bred Sawbones; they're only *in trainin'*. DICK, Pickw., Ch. XXX, 266.
  - \*\* The man was still *in the making*, as much as the Middlemarch doctor and immortal discoverer. G. ELIOT, Mid., II, Ch. XV, 108.  
She went on pinning and adjusting a serge skirt *in the making*. MRS. WARD, The Case of Rich. Meyn., II, Ch. VII, 133.  
Not action, but character, and not character formed but *in the forming*, there is the style of Browning's art. Athen., 1889, 858 b.  
We are bound to assume that all possible suasion was used by the Imperial Government while the Constitution was *in the making*. Westm. Gaz., No. 5083, 1 c.
  - iii. \* The feast is sold / That is not often vouch'd, while 'tis *a-making*, / 'T is given with welcome. SHAK., Macb., III, 4, 34.  
When once the long-suffering of God waited in the days of Noah, while the ark was *a-preparing*. Auth. Vers., Peter, A. III, 20.  
While my mittimus was *a-making*, the justice was withdrawn. BUNYAN, A Relation of the Imprisonment, (108).
  - \*\* Their gallows must even now be *o' building*. CARL., Sart. Res., Ch. III, 15.
- JEPSENSEN'S theory receives vigorous support from the fact that the construction is identical, and often interchangeable, with one in which the preposition *in* stands before a noun of action, and is often an exact rendering of the Dutch *in* + noun of action, which may end in *ing*.
- i. The plot was evidently *in execution*. DICK., Pick., Ch. XVI, 144. (= *executing* or *being executed*).  
The opera is *in rehearsal*. Punch 1889, 183 c. (= *rehearsing* or *being rehearsed*.)  
It (sc. this prescription) may take a little time *in preparation*. THACK., Pend., II, Ch. XV, 156.
  - ii. The house is *building* = Het huis is in aanbouw.  
The measure is *preparing* = De maatregel is in voorbereiding.
- VIII. The prefix *a* is also frequently found before active participles that are not passive in meaning. Thus
- (α) after *to go, to run, to be off, to come* and verbs of a similar meaning, the participle denoting the purpose of the action expressed by the preceding verb.
  - (β) after *to set* in the meaning of *to start* or *to cause*.
  - (γ) after *to fall* in the meaning of *to begin*.
  - (δ) after the copula *to be* or in positions where *to be* may be supplied, and also after verbs which approximate to the copula *to be* through weakening of their sense; similarly after verbs governing an accusative with infinitive.
  - (ε) after *to burst out*.

In the majority of these connexions this *a* also represents an earlier *an* (for *on*), although in some it may be a mere rhythmic insertion. The prefix has become extinct in Standard Modern English, but is still vigorously alive in the language of illiterates and in dialects where, no doubt, it has, at least in part, kept its ground for rhythmical reasons. In some combinations it may frequently be heard in good colloquial language. Such are *to go a-begging, a-courting, a-wooing; to set the clock*



*a-going, the bells a-inging, folk a-thinking.* See MURRAY, s.v. *a*, prep., 13 b; FRANZ, *Shak. Gram.*<sup>2</sup>, § 665; STORM, *Eng. Phil.*<sup>2</sup>, 788; FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV, 507.

For *to go a-hunting* and similar collocations modern Standard English mostly substitutes *to go out hunting*, etc. Further variants are *to go out a-hunting*, etc., which is found but rarely, and *to go hunting*, etc., which is not unfrequent. Such a turn of expression as *to go to hunt* seems to be rare, although the use of *to go* + *to* + infinitive in other connections is common enough. Constructions in which the verb *to go* is followed by an infinitive without *to* occur now only archaically.

*To set* may be followed by a bare participle and also, in a somewhat different shade of meaning, by an infinitive with *to*. The construction with *on* + gerund is, apparently, still in common use, although obsolete with reference to physical movement as in *to set on going, packing*, etc. See MURRAY, s.v. *set*, 114 b.

Compare also: There's something in his soul / O'er which his melancholy sits on brood. SHAK., *Hamlet*, III, I, 173.

After *to fall* we also find a bare participle, a gerund preceded by *in* (this but rarely), a gerund preceded by *to*, and an infinitive with *to*.

For further discussion of these constructions, especially of the use of the prefix *a* and the prepositions *in*, *on* (or *an*) before gerunds, see also STORM, *Eng. Phil.*<sup>2</sup>, 783 ff; MURRAY, s.v. *a* prep.<sup>1</sup>; id., s.v. *burst*, 6; id., s.v. *go*, 32; FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV; my *Grammar of Late Mod. Eng.*, Ch. XIX, § 44, s.v. *fall* and § 63, Obs. I-IV; my article *Hendiadys in Eng., Neophil.*, II, 202 ff and 284 ff.

### Constructions after *to go*, *to come* and similar verbs:

- i. So it befell in the month of May, Queen Guenever called unto her knights of the Table Round; and she gave them warning that early upon the morrow she would ride on *Maying* into the woods and fields beside Westminster. SIR THOM. MALORY, *Le Morte d'Arthur*, XIX, Ch. I, 315.
- ii. A duke's income — a duke's — and *going a-begging*, as I may say. LYTTON, *Caxt.*, I, Ch. III, 43.  
Have you any remembrance of what used to happen when Mr. Grundy *came a-wooing*. THACK., *Virg.*, Ch. LXIX, 725.  
I should not like *to go a-begging*. CH. BRONTË, *Jane Eyre*, Ch. III, 23.  
Qualities such as those could never *go a-begging* for long. JOHN OXENHAM, *The Simple Beguiler*.  
Politicians cannot have it both ways, and if they are all *going a-gunning* for the moneyed man, the moneyed men naturally refuse to supply them with ammunition. *Rev. of Rev.*, CCXXVI, 312 b.
- iii. How heavenly it would be *to go out boating* such a night as this! MRS. ALEXANDER, *For his Sake*, I, Ch. V, 83.  
He *went out walking*. RID. HAG., *Mr. Meeson's Will*, Ch. IV, 35.
- iv. The man *went out a-shooting*. FIELDING, *Tom Jones*, II, 98. <sup>1</sup>  
You don't want to *go out a-walking*, eh Fagin? DICK., *Ol. Twist*, 234. <sup>1</sup>  
He *went out to-day a-wooing*, id., *Barn. Rudge*, Ch. III, 15 b.
- v. The valet, wondering whether his master was *going masquerading*, went in search of the article. THACK., *Pend.*, II, Ch. II, 24.  
I am *going travelling* upon a round of visits. id., *Virg.*, Ch. XXXVI, 374.  
He meant *to go hunting*. G. ELIOT, *Mill*, II, Ch. I, 119.  
When my uncle says he'll give a gold watch, why, he will give it; there's no sham; so if any of you fellows do know about this, just go in and earn it. It'll be a shame to let a watch *go-begging*. MRS. WOOD, *Orv. Col.*, Ch. V, 67.  
If Isabel Vane were not the lady Isabel, they should think you *went there courting*. MRS. WOOD, *East Lynne*, I, 121.  
I am *off shooting*. RID. HAG., *Jess*, Ch. IV, 34.  
Robert and I *go fishing*. MRS. WARD, *Rob. Elsm.*  
I am not *going shooting to-morrow*. BLACK, *The New Prince Fortunatus*, Ch. VII.

<sup>1</sup> FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV, 512.

You won't have to pay for your cabin on the *Mauretania*. It's *going begging*.  
WILLIAMSON, Lord Loveland, Ch. III, 21.

- vi. May I give you the book to-morrow morning before we *go to shoot*? EL. GLYN, *The Reason why*, Ch. XXVI, 236.
- vii. In the meantime I'll *go to prepare* matters for our elopement. GOLDSMITH, *She Stoops*, IV, (207).
- viii. He went straight from here purposing to *go see* his uncle. MRS. GASK, *Mary Barton*, Ch. XXIII, 249.  
Let Mary *go find* Will. *ib.*, Ch. XXV, 265.  
The reconstruction of the Ministry may *go hang*. *Il. Lond. News*.

### Constructions after *to set*.

- i. He busied himself with .. making a specification of the expenses, that he might show it to Burge the next morning, and *set him on* persuading the Squire to consent. G. ELIOT, *Ad. Bede*, IV, Ch. XXVII, 254.  
It was perhaps this that *set .. Jem on stealing* my own silver goblet. F. FIGOT, *Strangest Journ.*, 188. <sup>1)</sup>
- ii. With the 5000 l. our office must be *set a-going*. THACK., *Sam. Titm.*, Ch. X, 131.  
A wandering breeze *set* now and again the leafy breast *a-heaving*. AGN. AND EG. CASTLE, *Diam. cut Paste*, II, Ch. III, 141.
- iii. With reference to your duties, I can *set you going*. DICK., *Chuz.*, Ch. XXXIX.
- iv. She *set herself to make* as light of the whole affair as was possible. EDNA LYALL, *A Hardy Norseman*, Ch. XXV, 229.

### Constructions after *to fall*:

- i. And Enid *fell in longing* for a dress / All branch'd and flower'd with gold. TEN., *Mar. of Ger.*, 630.
- ii. It was not for nothing that my nose *fell a-bleeding*. SHAK., *Merch. of Ven.*, II, 5, 25.  
At this we all *fell a-crying*. DICK., *Cop.*, Ch. II, 11 a.
- iii. After a while they *fell crying*. CH. KINGSLEY, *Herew.*, Ch. V, 36 b.
- iv. He *fell at once to talking* about the Squire. MRS. WARD, *Rob. Elsm.*, I, 382.
- v. The Queen desires you to use some gentle entertainment to Laertes before you *fall to play*. SHAK., *Hamlet*, V, 2, 214.  
The distinction was immediately approved by all, and so they *fell again to examine* SWIFT, *Tale of a Tub*, (62 b).  
Upon this they *fell again to rummage* the well. *ib.*, 63 b.

### Constructions after *to be*, etc.

- i. *I've been a turnin'* the bis'ness over in my mind, and he may make hisself easy, Sammy. DICK., *Pickw.*  
*You're a-going to be made a 'prentice of*. *id.*, *Ol. Twist*, Ch. III.  
Get some more port, Bowls, old boy, whilst I buzz the bottle here. What was I *a-saying*. THACK., *Van. Fair*, I, Ch. IV, 37.
- ii. There was a bishop's lady in the shop, *a-buying* just such another. (?) Aunt Jane at the Sea-shore, Ch. II.
- iii. For he had one only daughter .. and she *lay a-dying*. Auth. Vers. Luke, VIII, 42.
- iv. You don't know how it pleases me, sir, .. to hear you *a-going on* in that there uncommon considerate way of yours. DICK., *Chuz.*, Ch. XLIII, 333 a.

### Constructions after *to burst out*.

- i. After having looked at me earnestly for some time he *burst out a-laughing*. SMOL., *Humph. Clink.*, 112 (Tauchn.).  
*My uncle burst out a-laughing*. THACK., *Barry Lynd*.
- ii. He *burst out sobbing and crying*. READE, *It is never too late to mend*, I, Ch. III, 49.

<sup>1)</sup> MURRAY, *S.V. set*, 114. b.

- IX. Another survival of ancient practice preserved in dialects and vulgar language is the use of the preposition *of* after the present participle of transitive verbs, when connected with the copula *to be*. The use of *of* goes far to show that in the majority of cases the periphrastical form of verbs goes back to a construction with the verbal noun (or gerund) in *ing*. Compare JESPERSEN, *Tid og Tempus*, LX, (412).

In vulgar English the participle is also in this construction often preceded by the prefix *a*, which mostly represents an earlier *an* or *on*, but in some cases may also be a mere rhythmical insertion. Compare FIJN VAN DRAAT, *Rhythm in Eng. Prose*, Anglia, XXIV.

Observe also that such a sentence as *She was (a-)writing of a letter* corresponds to the Dutch *Zij was aan het schrijven van een brief*.

- i. As she *was writing of it*. SHAK., As you like it, IV, 3, 10.

Whom I left *cooling of* the air with sighs. *id.*, Temp., I, 2, 222.

Both *warbling of* one song, both in one key. *id.*, Mids., III, 2, 206.

My heart is *inditing of* a good matter, Auth. Vers., Psalm XLV, 1.

Coming out of another room and *seeing of* me . . he said unto me, who is there, John Bunyan? BUNYAN, A Relation of the Imprisonment, (109).

And verily at my return, I did meet my God sweetly in the prison again, *comforting of* me and *satisfying of* me that it was his will and mind that I should be there *ib.*, (113).

Suppose Baker was to come in and find you *squeezing of* my hand. THACK., Love the Wid., Ch. III, 48.

- ii. "They're *a-twiggin' of* you, sir," whispered Mr. Weller. DICK., Pickw., Ch. XX, 173.

Does the boy know what he's *a-saying of*? *id.*, Barn. Rudge, Ch. III, 12 b.

She fancied the bull was *a-chasing of* her again. MRS. ALEX., For his Sake, I, Ch. III, 49.

- X. In conclusion it may be observed that in vulgar language also the past participle is sometimes preceded by the prefix *a*.

If he hadn't *a-got* out time enough, I'd *a-let* him out for Sunday. THACK., Newc., I, Ch. XXVI, 291.

He said he "never could forget the kindness with which the Colonel have *a-treated* him". *ib.*, 296.

## Syntax.

### The Verbal and Adjectival Character of the Participles.

7. As has already been pointed out, the participles hold an intermediate position between verbs and adjectives.

They are like verbs in admitting of the ordinary verbal modification by adverbial adjuncts and objects and, chiefly, in indicating an action or state with a more or less distinct time-association; i.e. a notion that the action or state they denote is thought of in connection with a certain length of time. They differ from the finite forms of the verb in calling forth this notion less clearly and, besides, in being incapable of expressing the grammatical distinctions of person, number and mood and in being less precise in marking those of voice and tense.

They are like adjectives in being applicable as adnominal modifiers and in admitting of the same modification as ordinary adjectives (22). They differ from adjectives in being associated with time-limitations, which are entirely lacking in the latter. Compare WILMANNS, *Deutsche Gram.*, III, I, § 56; PAUL, *Prinz.*, § 254.



While, however, the participle in the majority of cases is intermediate between a verb and an adjective, we find it also in functions in which it has exclusively, or almost exclusively, either the characteristics of the former or of the latter.

8. The past participle is now purely verbal when it is employed to assist in forming the complex tenses of the verb, as in *I have (had or shall have) come*.

In earlier stages of the language the participle in the complex tenses was distinctly felt as an adjective. Thus in Old English the past participle of transitive verbs, which was placed after the object, was often put in the accusative, e.g.: *hē hæfth ānne man of-slaegne*<sup>1)</sup> (= literally *he has a man killed*), while the past participle of intransitive verbs, which were conjugated with *to be*, was always in concord with the subject, e.g.: *hīe wæron ā-farenne*<sup>2)</sup> (= *they were in a state of having departed*, Modern English *they had departed*).

This adjectival character more or less clings to the past participle in those constructions in which an intransitive verb is conjugated with *to be*, a practice which, although now obsolete, has left some traces even in the latest English.

Dickens is not merely alive: *he is risen* from the dead. CHESTERTON (Il. Lond. News, No. 3844, 919c).

It may be added that in French the adjectival character of the past participle in the complex tenses is still often shown by the variability of its written form, e.g.: *Les fleurs, qu'il a cueillies. Mes soeurs sont parties*. See also DEN HERTOEG, Ned. Spraakk., III, § 98, PAUL, Prinz.<sup>3)</sup> § 253; JESPERSEN, *Growth and Structure*<sup>4)</sup>, § 206.

When a state resulting from an action is indicated by a combination of *to be* with the past participle of an intransitive verb, the latter may be said to be purely adjectival, *to be* having the function of a copula. Thus in

While *I am gone*, . . . I wish you to read over what I have marked in these books. DICK., *Domb.*, Ch. XII, 109.

9. Both participles are virtually pure adjectives when the action they primarily imply is completely overshadowed by the notion of the quality of which this action is understood to be the manifestation, so that any time-association is absent from the speaker's or writer's mind. Thus in *a charming young lady* (= *an attractive or sweet young lady*), *a stolen interview* (= *a secret interview*).

In its changed application the present participle often expresses an inclination or a cast of mind, i.e. a permanent attribute. Thus *a romping girl* may stand for *a girl given to romping*, *a grasping attorney* may have the meaning of *an attorney of a covetous cast of mind*. In the following quotation there are several instances:

*A raging, ranting, cursing scold* she is. FRANK HARRIS, *The Women of Shakespeare*, Ch. II, 42.

A similar notion is more rarely expressed by a past participle. *Drunken* is a well-known example.

He could not live with his *drunken* wife. G. ELIOT, *Sil. Mar.*, I, Ch. III, 21.

Our rough country fellows are not, so far as I know, so *drunken* as the rabble of London. BESANT, *Dor. Forster*, I, 7.

10. In all other applications both participles are mixed in character, i.e. the verbal and adjectival features appear in various degrees of prominence.

The verbal features stand out the most clearly when the time-association is unmistakable. This is especially the case when the participle denotes a

<sup>1)</sup> BRADLEY, *The Making of Eng.*, Ch. II, 68.

<sup>2)</sup> SWEET, *N. E. Gr.*, § 2186.

physical or mental action, as in *playing children, laughing boys and girls, cogitating philosophers; with his drawn sword in his hand, a led horse, a muttered reply.*

The adjectival features are prominent when the time-association is faded or unrecognizable. This applies especially to participles which express a state or emotion, as in *a loving mother*, and also, although in a less marked degree to participles which express an action that is the manifestation of an emotion as in *the trembling offender*. Further instances are afforded by the following quotation:

Captain Benwick and Louisa Musgrove! The high-spirited, *joyous-talking* Louisa Musgrave, and the *dejected, thinking, reading* Captain Benwick seemed each of them everything that would not suit the other. JANE AUSTEN, *Pers.*, Ch. XVIII, 170.

The adjectival character often appears from the fact that an ordinary adjective may be used in practically the same meaning and function as a participle and vice versa.

Thus *cheering* and *cheerful* are practically interchangeable in:

- i. The aspect of affairs was, on the whole, *cheering*. MAC., *Hist.*, IV, 119 <sup>1</sup>).
- ii. Forth we stepped / Into the presence of the *cheerful* light. WORDSWORTH, *Excursion*, II, 514 <sup>1</sup>).

Similarly *trembling* and *tremulous* in

- i. It was delivered in... low and *trembling* accents. MRS. RADCLIFFE, *Italian*, XI <sup>1</sup>).
- ii. "My attachment to your person, sir," said Mr. Tupman, speaking in a voice *tremulous* with emotion... "is great — very great — but upon that person I must take summary vengeance". DICK., *Pickw.*, Ch. XV, 130.

And in the meadows *tremulous* aspen-trees / And poplars made a noise of falling showers. TEN., *Lanc.* and *El.*, 408.

Rather frequently the language has a Romance adjective in *ant* or *ent* varying with a participial adjective in *ing*. Thus

*defiant* = *defying*. i. She had started up with *defiant* words ready to burst from her lips, but they fell back without utterance. G. ELIOT, *Romola*, II, Ch. XL, 310.

- ii. His impetuous, adventurous and *defying* character. MAC., *Es.*, Pitt, 309/1 <sup>1</sup>).

*existent* = *existing*. i. The quantity (sc. of gold) *existent* and in circulation. ROGERS. *Pol. Econ.* <sup>3</sup> III, 27 <sup>1</sup>).

It gives you types of *existent* Frenchmen... of a very different class. RUSKIN, *Fors Clav.*, IV, Ch. XLIII, 153 <sup>1</sup>).

- ii. The *existing* franchise may be virtually regarded as manhood suffrage. MC CARTHY, *Short Hist.*, Ch. II, 18.

The question of machinery, or technical procedure, is not relevant, much of this ground having been covered by *existing* institutions. Eng. Rev., No. 113, 380.

It (sc. the essay) need to deal with the *existing* struggle. *ib.*, 381.

*repellent* = *repelling*. i. Presently the rude Real burst coarsely in — all evil, grovelling and *repellent* as she too often is. CH. BRONTË, *Villette*, Ch. XII, 134.

- ii. The wild steed's sinewy nerves still strain / Up the *repelling* bank. BYRON, *Mazeppa*, XV.

*resistant* = *resisting*. i. The *resistant* gravity about his mouth and eyes as he was being smiled upon made their beauty the more impressive. G. ELIOT. *Dan Der.*, II, Ch. XVI, 251.

- ii. But the *resisting* thoughts were not yet overborne. *id.*, *Romola*, II, Ch. XL, 314.

*resultant* = *resulting*. i. A slip in the physical position has reacted upon the moral position or statesmanship with the usual *resultant* confusions. Eng. Rev., No. 113, 369.

We shall look for an expression of regret at the insufficient rainfall in India and the *resultant* famine. *Times*.

- ii. There would either be a *resulting* trust or it would belong to the person who takes the estate. JARMAN, *Powell's Devises*, II, 41 <sup>1</sup>).

<sup>1</sup>) MURRAY.

A marked adjectival character is often evidenced by an ordinary adjective being placed in juxtaposition or contrast to the participle.

These are but wild and *whirling* words. SHAK., Hamlet, I, 5, 133.

Such institutions are either public or private, free or *paying*. MURRAY, s. v. *hospital*, 3.

His manner was formal, but not surly and *forbidding*. READE, It is never too late to mend, I, Ch. X, 113.

ii. She was very weak and *reduced*. LYTTON, My Novel, VII, Ch. XV, 467.

11. The verbal principle is distinctly prominent, i.e. the time-association is indubitable, in either participle, when it has the value of an undeveloped clause or is a constituent of an undeveloped clause. In the latter case the presence of ordinary verb-modifiers leaves no doubt of its predominantly verbal character. Also adjectives, indeed, may be used to form undeveloped clauses and may be accompanied by the same modifiers as verbs, but they may be easily distinguished from participles by their being devoid of any time-association. Thus in the following sentences, in which the adjectives with their adjuncts represent different kinds of undeveloped clauses, the time-association does not attach to the adjectives, but to the verb *to be*, which appears when the undeveloped clause is expanded into a full one.

Thetwo races, *so long hostile*, soon found that they had common interests. Mac., Hist. I, Ch. I, 15. (= *which had been so long hostile*.)

*Ardent and intrepid on the field of battle*, Monmouth was everywhere else effeminate and irresolute. ib., II, Ch. V, 100. (= *Although he was ardent and intrepid on the field of battle*.)

For a discussion of this function of participles and adjectives the student is referred to Ch. XX and XXI of my Grammar of Late Modern English, where full details have been given.

12. The present participle is predominantly verbal in character when it is connected with the verb *to be* to form with it the expanded (often called the progressive) form of the verb, and also when it is used in a similar combination with the copulas *to remain* (or equivalent verb) or *to get* (or equivalent verb).

Also when purely adjectival, the present participle may, indeed, be connected with *to be* to form the nominal part of the predicate, but this construction bears only a formal resemblance to the expanded form of the verb, the meaning being essentially different. Thus in:

It is not *surprising* that the public has become perplexed. Athen., No. 4627, 135 b. (= *strange*.)

A new ethic which hitherto *has been* utterly lacking among the nations. Eng. Rev., No. 113, 380. (= *absent*.)

13. The past participle is essentially verbal when it is employed to assist in forming the passive voice. Thus in:

Thousands of letters *are received* daily. ONIONS, Advanced Eng. Synt., § 116.  
Fruit *was eaten* in large quantities. ib.

There is no passive voice in the strict sense of the word when the combination, *to be* + past participle of transitive verb is used to denote a state resulting from an action. In this case the verb *to be* has the function of a copula and the participle is practically a pure adjective. Thus in:

The letter *is written* at last. ONIONS, Advanced Eng. Synt., § 116.

The young man's life is just beginning: the boy's leading-strings *are cut*, and he has all the novel delights and dignities of freedom. THACK., Pend., I, Ch. XVII, 172.

14. For the rest there is much uncertainty about the prominence of either



the verbal or the adjectival principle in participles, especially when used attributively. As most participles admit of indicating either principle in various degrees, the context alone is often the only determining factor.

Thus *romping children* may mean *children engaged in romping*, but also *children given to romping*. In the first case *romping* is prominently verbal, in the second almost purely adjectival. The difference is much less marked in *boiling water* understood as *water bubbling up under the influence of heat and water at boiling temperature* (as opposed to *tepid water*).

In such a combination as *running footmen*, when taken by itself *running* would on the first blush call forth to the hearer's mind the notion of a participle with a distinctly verbal character, but in the following quotation it reveals itself almost as a pure adjective:

At length, late in the afternoon, the Knight Marshal's men appeared on horseback. Then came a long train of *running footmen*. MAC., Hist. III, Ch. VIII, 99.

15. Present participles are often transferred from their proper subjects to others which are in some way related to them. The change is mostly attended by an obscuring of the time-association and by a substitution of a notion of a quality for that of an action in the speaker's or writer's thoughts. Compare

*a paying guest with a paying business,*  
*a blooming tree a blooming month,*  
*a flying bird a flying visit.*

The great range of subjects to which such a participle may be extended is aptly illustrated by the numerous applications of which such a participle as *running* is capable (See MURRAY, s.v.): *running water* (as opposed to stagnant water or water obtained from a river, brook, etc.), *running* (i.e. fluid) mercury, *running sand* (i.e. sand having no coherence), a *running* (i.e. leaky) water-tap, a *running sore*, a *running lecturer* (i.e. a lecturer not tied to one locality), *running moss*, a *running metre*, a *running pulse*, a *running fire* (i.e. a rapid and continuous fire), a *running fight* (i.e. a naval engagement carried on during a retreat or flight), a *running hand*, a *running title* (i.e. a short title placed at the top of the page), *running* (i.e. linear) measure, a *running* (i.e. continuous) comment, a *running account* (i.e. an account allowed to run on for a certain time), the *running* (i.e. current) price, the *running gear* (sc. of a mechanism), *running tackle* (i.e. tackle capable of moving when pulled or hauled), *running rigging*, a *running loop*, etc.

Further instances of transferred participles are afforded by the following quotations:

Be plain, good son, and homely in thy drift; / *Riddling* confession finds out *riddling* shrift. SHAK., Rom. and Jul., II, 3, 56.

I observed your niece's maid coming forth from a *circulating* library. SHER., Riv., I, 2.

O *aching* time! O moments big as years. KEATS, Hyp., I, 64.

We see in him (sc. Burns) the gentleness, the *trembling* pity of a woman. CARLYLE.

A fresh and *blooming* month. DICK., Pickw., Ch. XVI, 137.

In the course of your *rambling* life. ib., Ch. XVI, 138.

He was only on a *flying* visit. G. ELIOT, Mid., IV, Ch. XXXVIII, 280.

Sir James ended with a *pitiful* disgust. ib., 282.

Then first, since Enoch's golden ring had girt / Her finger, Annie fought against his will: / Yet not with *brawling* opposition she. TEN., En. Ard., 159.

His letters read full of a *sparkling* pleasure in the incidents of the tour. MARJ BOWEN, The Rake's Progress, I, Ch. I, 2.

16. Also past participles are often transferred from their original subjects, but this change concerns only their application as pure adjectives. Compare

*a retired gentleman with a retired spot.*  
*a learned man a learned book.*  
*a drunken man a drunken brawl.*

In such word-groups as *faded cheeks, faded powers, faded cheese, his faded appearance, his faded eyes, faded metaphors, faded glories* (see MURRAY. s.v. *faded*), there is no transference of epithets in the sense indicated above, but a predication of the participle to a variety of subjects likened to flowers.

17. The character of the attributive participle is to a certain extent shown by its place as to its head-word, a marked time-association mostly entailing post-position.

Thus it is easy to see a distinct time-association in *He took all the letters written to the post* and its absence in *He sent me a written circular not a printed one*.

Thus also the time-association is unmistakable in the participles found in:

There is but one being *existing*, who is necessarily indivisible and infinite. LEWES, *Hist. of Phil.*, 77.

If you cannot see the great gulf *fixed* between the two, I trust you will discover it some day. KINGSLEY, *Westw. Ho.*, Ch. III, 23 a.

But as the placing of an attributive word after its head-word often implies increased relative stress of the former, it may be assumed that also the latter principle may sometimes be held responsible for a departure from the rule that attributive words are normally placed before their head-words. See Ch. VIII, § 84 ff. of my *Gram. of Late Mod. Eng.*

In the following groups of quotations it may be either or both of these principles that may be assigned as having determined, consciously or unconsciously, the different positions of the attributive participles.

i. The others had gone into the dressing-room *adjoining*. E. F. BENSON, *Arundel*, Ch. XIV, 382.

ii. To step aside into some *adjoining* room. MAC., *Hist.*, II, 506 ½.

i. On the day *following* he entered my room. WATTS DUNTON, *Aylwin*, IX, Ch. I, 270.

On the day *following* I entered upon my functions. *Westm. Gaz.*, No. 5376, 2 c.

ii. On the *following* day appeared in the *Gazette* a proclamation dissolving that Parliament [etc.]. MAC., *Hist.*, II, Ch. VIII, 99.

Early on the *following* day. TYND., *Glac.*, I, Ch. VIII, 57.

Note. It is remarkable that *ensuing*, a strict synonym of *following* as used in the above quotations, is always placed before its head-word.

Early on the *ensuing* morning. DICK., *Pickw.*, Ch. XVI, 139.

i. Within memory of many people *living*, English was a feudal club without right of entry from without. SHANE LESLIE, *The End of a Chapter*, Ch. IX, 164.

No man *living* could do better. *Conc. Oxf. Dict.*, s.v. *living*.

ii. The greatest *living* master of irony. *ib.*

The first of *living* artists. *ib.*

i. There are some litigations *pending*. MRS. WARD, *The Mating of Lydia I*, Ch. IX, 181.

ii. A series of inquiries followed: as to the term of the proposed agreement; the degree of freedom that would be granted him; the date at which his duties would begin... passing on to... the nature of the *pending* litigations. *ib.*, I, Ch. IX, 183.

i. The party *acquitted* should be released from confinement without delay.

ii. A portion of the public both inside and outside the building hurried towards the *acquitted* man. *Times*.

i. Shagran snorted... and refused to move one yard in the direction *indicated*. SCOTT, *Mon.*, Ch. III, 66.

ii. The young man seated himself in the *indicated* seat at the bottom of the bed. MISS BRAD., *Lady Audley's Secret* ²).

i. The party *injured* growled forth an oath or two of indignation. SCOTT, *Abbot*, Ch. XIX, 198.

ii. The *injured* party applied to the magistrate for redress.

¹) MURRAY.

²) BIRGER PALM, *Place of the Adj. Attrib.*, § 29.

- i. "The very thing," said Mr. Weller, who was a party *interested*, inasmuch as he ardently longed to see the sport. DICK., *Pickw.*, Ch. XIX, 163.
- ii. The evidence of *interested* persons is now received and its value estimated according to its worth. WILLIAMS, *Real Prop.*, 207<sup>1</sup>).
- i. Among the guests *invited* were several foreigners.
- ii. Mr. Asquith and the Home Secretary were among the sixty *invited* guests. *II. Lond. News*, No. 3715, 6c.
- i. There seemed to be nobody among his numerous friends who could give him the information *required*.
- ii. Saying this, Mr. Brownlow looked round the office as if in search of some person who would afford him the *required* information. DICK., *Ol. Twist*, Ch. XI, 105.

In some cases, however, it is difficult to discern the application of either or any principle. Thus the position of the participle seems to be a matter of chance in:

- i. He was a gentleman *born*. SCOTT, *Mon.*, Ch. XXVIII, 301.
- ii. The Boer is a *born* conservative. FROUDE, *Oceana*, Ch. III, 48.

In not a few cases also the requirements of rime, metre or rhythm seem to have been the determining factor.

He that is stricken blind cannot forget / The precious treasure of his eyesight  
*lost*. SHAK., *Rom.* and *Jul.*, I, 1, 237.

Now Romeo is beloved and loves again, / Alike bewitched by the charm of looks,  
/ But to his foe *supposed* he must complain. *ib.*, II, Ch. 7.

For what is wedlock *forced* but a hell, / An age of discord and continual strife?  
*id.*, Henry VI, A, V, 5, 62.

And the country proverb *known*, / That every man should take his own, / In your waking shall be shown. *Mids.*, III, 2, 458.

BIRGER PALM, in his admirable treatise *The Place of the Adjective Attribute in English Prose*, § 29, finds the test which is to decide whether a participle should be placed before or after its head-word, not in the absence or presence of a distinct time-association, but in the answer to the question whether or not the action expressed by it is connected in our thoughts with a "definite **acting person** (*operative force*)". (The writer has **acting person** printed in thick type, *operative force* in italic type). He compares the two following quotations:

The young man seated himself in the *indicated* seat at the bottom of the bed.  
MISS BRADDON, *Lady Audley's Secret*.

This .. reflects an intimacy with the material *handled* which is unmistakable.

Now it seems difficult to see a difference between *indicated* and *handled*, so far as action by a definite acting person is concerned. In the above quotations the determining factor as to the position of the participle seems to be rather the stress of the latter relatively to its head-word. In the first the participle is subservient to its head-word, in the second the case is reversed.

If the theory were right, the order would have been reversed in:

He heard his dear and his *doted-on* Mary Anne say.., "Do you think I should care anything for that lame boy?" LYTTON, *Life of Lord Byron*, 146.

They were content to pay the European trader the *agreed-upon* price. *Westm. Gaz.*, No. 6483, 7a.

MR. BIRGER PALM'S principle seems to be more useful in deciding whether the verbal or the adjectival character is the prevailing one in an attributive participle. This will be brought home to the reader if he will take the trouble of comparing the groups of sentences given in my *Gram. of Late Mod. Eng.*, Ch. VIII, § 104.

This is not the place to deal exhaustively with the various factors operating on the position of attributive participles. The subject has already been briefly discussed in Ch. VIII of my *Grammar* treating of the place of attributive adnominal adjuncts in general and has been incidentally touched on in Ch. XX and XXI of the same work, dealing respectively with participle-clauses and nominal clauses. The student interested in this part of English Grammar may find ample discussion of the subject in JESPERSEN, *Mod. Eng. Gram.*, Ch. XV, 15, 4 ff, and BIRGER PALM, *The Place of the Adjective Attribute in English Prose*.

<sup>1</sup>) MURRAY.



18. In the following pages it is chiefly the attributive employment of the participles that will be dealt with, instances of their predicative use being only occasionally included.

From the following discussions will be excluded the application of the participles as constituents of undeveloped clauses, which has already found detailed exposition in Ch. XX of my *Grammar of Late Modern English*.

The important use of the present participle as a constituent of the expanded (or progressive) form of verbs and of allied constructions with other copulas than *to be*, and with such words as *to lie*, *to sit* and *to stand*, will find adequate treatment in a chapter entirely devoted to this interesting subject.

Also the employment of the past participle to form the passive voice of verbs will be done full justice to in a separate chapter.

Participles in which the time-association is distinctly perceptible may be called verbal participles, those in which it is highly weakened or entirely obliterated may be styled adjectival participles.

(*To be continued.*)

H. POUTSMA.

## Some Aspects of Lord Byron's Character and Poetry. II.

To fully explain Byron's liking for the pseudo-classicism of the 18th century would take up too much space. No doubt his juvenile associations had something to do with it. He had read Pope when a boy; his polished couplets were bound up with recollections of the happy days of his childhood. Then, again, his pride may partly account for his dislike of contemporary poetry. He found himself bracketed with poets who were his social inferiors and he possibly wanted to distinguish himself, more or less wittingly, by professing views and making literary experiments which widely differed from theirs. But it may be assumed that there were other and more creditable causes. Pseudo-classicism, although but a copy of a copy as Faguet says (Chateaubriand. "Its font des imitations d'imitations") yet contains some sparks of the divine fire which inspired the poets and orators, the architects and sculptors of ancient Greece and Rome. Byron was not a very profound classical scholar, but he carried away from Harrow and Cambridge an amount of classical learning which in our age and country would be accounted respectable. It helped in moulding his mind. His standard of literary excellence differed from the current conceptions of the Romantic school.

A single quotation may suffice. Byron wrote: "Pope is greater than Shakspeare or Milton. He is a Greek Temple with a Gothic Cathedral on one hand and a Turkish Mosque and all sorts of fantastic pagodas and conventicles about him. You may call Shakspeare and Milton pyramids, if you please, but I prefer the Temple of Theseus or the Parthenon to a mountain of brickwork".

To prefer Pope's poetry to Shakespeare's is an error of literary judgment or of "taste," of which a schoolboy even would not be guilty at the present day. Shakespeare's profound and extensive knowledge of the human heart and of the springs of human action, the strength of his imagination, the high "poetical" quality of various passages, his comprehensive culture and his finished craftsmanship entitle him to be ranked among the five or six master minds of modern history. Compared with him Pope is but a shrewd though narrow-minded writer of versified commonplaces. Yet there is a

quality in his highly polished couplets, terse, clear and faultless, a quality which, however remotely, reminds us of the authors of classical antiquity. Their characteristics have been frequently summed up in popular treatises. Their masterpieces are distinguished by a sublime harmony of structure and a refined and hidden sense of proportion; a simplicity and lucidity of diction; an imagination chastened and completely controlled. These qualities are rarely met with in modern literary products. Perhaps it is not too bold to assert that all modern poetry is more or less romantic. Now all romantic poetry with its undoubted charms: its delicacy, studied intricacy, invention, rich colouring, pleasing music, contains an element of what is best though somewhat crudely called childishness. Its primitive delight in a riotous fancy, in sounding words and phrases (R. L. Stevenson has pointed out that even Shakespeare was addicted to verbosity), its cult of a spurious supernaturalism, its love of gorgeous ornament cannot fail to trouble and cloud the ripper and more cultured mind. We require a more dignified, a purer, a simpler art. Poetry in the true sense of the word is wisdom made beautiful. The true poet is a seer and discrimination is his paramount gift: he knows what is eternal and valuable and what is transient and vain in life. He dwells serene in the high places of the world. His outlook is one of "blitheness and repose."

The problem that faced Byron was that of the old quarrel between the Ancients and Moderns which agitated all the intellects of France and most of those of England during the 17<sup>th</sup> and 18<sup>th</sup> centuries, though nobody at that time seems to have been aware of the real points at issue. "The 'Grecian drama'" said De Quincey, "breathes from the world of sculpture, 'the English drama' from the world of painting. What we read in sculpture 'is not absolute death, but still less is it the fulness of life. We read there 'the abstraction of a life that reposes, the sublimity of a life that aspires, 'the solemnity of a life that is thrown to an infinite distance; sleep of a 'place sequestered, solemn, liberated from the bonds of space and time. 'It affects us profoundly, but not by agitation'. The quotation is worth noticing. The aim of Greek art as well as of Greek literature is not, at least not in the first place, 'to hold, as it were, the mirror up to Nature'. It is essentially transcendental and purposes to create an ideal world of ideal men and women. Another quotation may serve to make this rather vague phrase clearer. It is taken from Devrient's *Geschichte der deutschen Schauspiel-Kunst* (cited in G. H. Lewis's *Life of Goethe*): 'The Weimar 'School, although it demanded of the artist to produce something resembling 'nature, nevertheless set up a new standard of nobleness and beauty, by 'which every phenomenon in the region of art was to be tested. The 'tendency hitherto dominant had by no means neglected the beautiful, but 'it had sought only a *beautiful reality* — now, with subtle distinction, *beautiful truth* was demanded from it. Hitherto *living nature* had served as the 'standard, now an *enlightened taste* was to be the rule. The actors were 'to disaccustom themselves to the native German manner, and find a freer, 'a more universal conception; they were to raise themselves out of the 'narrow limits of the special, of the individual, to the contemplation of the 'general, of the Ideal'.

It is precisely this love of the Ideal, which is the concealed motive of all great art and of all reform in real life. The whole world is clearly, though extremely slowly, moving to a common goal: that of the Ideal realized on earth. The function of true art is to picture that Ideal; but eventually

the picture will be superseded by reality perfected. Classic art came up far closer to the Ideal than Romanticism ever did. Byron must have felt this and with the characteristic perversity of his "beautiful and blighted" soul, seized upon the garb rather than upon the essentials of the ancients.

There is considerable justice in the charge that Byron drew only a single type of manhood. The Giaour reappears in numerous disguises: passionate and criminal, fiercely proud, lonely, courageous, darkly brooding. There is a touch of the occult about him, as in the line

Though bent on earth thine evil eye,  
As meteor-like thou glidest by.

And as we study his deeper character, not as drawn by the poet, but as dimly discerned by some higher mental faculty, we recognize an imaginative being that haunts the world's art in a hundred elusive shapes. It is Sin, Evil, Night, Melancholy. It is Lucifer or Lilith; or more modestly: die Lorelei and la belle Dame sans Merci. A mystic symbol, fallen angel, water-sprite, a magic Eastern princess-bride of antiquity, a fairy-woman of medieval ballad, of surpassing charms and deep guile, remote, sad and incomprehensible, a lost spirit still beautiful, alluring and leading to destruction. And as we try to divest it of its manifold romantic wrappings — we seem to see some marble Aphrodite before as, melting into rosy and palpitating life. Under yet closer scrutiny we catch a glimpse of a presence still more sublime and recognize our inmost Self.

FRITS HOPMAN.

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## Notes and News.

**Utrecht University.** Miss M. van Neck, who has represented Utrecht University on the staff of both *The Student's Monthly* and *English Studies* from the time when the former was started, has resigned her correspondentship. Though her name has not often appeared in our pages, she has deserved well of our periodical. It is largely owing to her that Utrecht has always taken a lively interest in it, second to no other University, not even the *Student's* original *Alma Mater*.

Miss A. A. Klaar, 36 Voorstraat, Utrecht, has kindly taken over her function.

**Questions.** Our translation of *bonboekje* = *bonbook for foodstuffs* has been criticized by two correspondents. One affirms that *ration card* is the usual word, another, but recently returned from England, assures us that nobody used any other word to her but *ration book*. We thank our correspondents for their remarks, and take this opportunity to draw our readers' attention to this section of E. S., which has received but little notice up to the present. *In future all questions on literature, modern English, historical grammar, history, institutions, etc. will be submitted to authorities on these subjects before insertion.* We hope that this will induce many students to become regular contributors to *Questions* — and to *Answers* as well.

**Books.** Wanted: Immanuel Schmidt, *Grammatik der englischen Sprache*. Apply to L. J. Guittart, 11 Vrieseplein, Dordrecht.

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## Translation.

### An unpleasant visit.

1. Oh, Lord, help us! I awoke with a start and sat up straight in my bed.
2. What could this hubbub mean so early in the morning?
3. It came from the kitchen, that I heard at once.
4. It seemed as if people were pulling down the whole place: I distinctly heard the noise of bumping and falling chairs, the clatter of broken crockery on the floor and above it the screaming of the frightened maid-servant.
5. All at once the whole house was in commotion.
6. Father rushed downstairs and I followed him half-dressed, when just at the moment the kitchendoor shut with a bang behind Kate, who, trembling and as white as the wall, fled into the passage.
7. "But, my dear girl, what's up here?" he asked, opening the door again, "is there a fire?"
8. "Oh no, sir," stammered the frightened girl, "don't go in there, for heaven's sake, don't," but when father did step in and set straight a fallen chair over which he had nearly stumbled, Kate seemed to take her courage in both hands and panting, her face expressing the liveliest horror, she stuttered, pointing to the stove: "There it is, sir, oh, under the range."
9. "But what is there, what?" said father, getting angry and at length she gasped: "A rat, sir, a big black rat."
10. On hearing the word "rat" mother and Jane likewise ran away in a fright, only father, Bill, Poll and I had the pluck to stay.
11. Now began a hunt to the death to start the terrible monster from its hiding-place.
12. My brother who wanted to show his bravery took off both his shoes and taking them up as weapons he lay down flat on the floor and looked under every piece of furniture.
13. "Just pull away the range!" said father, and, having seized the poker, he was ready to deal the rat a smart rap on the snout as soon as it should appear.
14. On the other side Bill kept watch but at the very moment when he stooped to have another close look, something jumped over his head and had immediately vanished, nobody knew where.
15. Poll and I were seized with fright and would have liked to run away if curiosity as to the issue of the comedy had not detained us.
16. We climbed on a chair and with beating hearts awaited the further course of events.
17. "Kate, just run for Fiks from next-door," Bill cried to the maid-servant who was still standing in the passage and could enjoy the rat-hunt through the key-hole.
18. Some moments later Kate came back, and let Fiks in.
19. He sniffed the air in all directions, then, barking and snarling furiously, he rushed to the corner where the cupboard stood.
20. So the animal must hide there and indeed, when the cupboard had been pushed aside a little, the rat appeared and squeaking anxiously, fled, passing right under my chair.
21. But Fiks was too quick for it.
22. With a few smart gnaws and bites of his sharp teeth he had soon killed the rat and then looked triumphantly round.

23. "Yes, old fellow, you'll get a nice biscuit," said Bill, stroking his head.

24. Not until we had assured Kate that the animal was now really dead and could hurt nobody any more, did she come to have a short, a very short look at the visitor who had given her such a terrible turn.

**Observations.** 1. When used in addressing persons or things the vocative "O" is printed with a capital and without any point following it; e. g. "O mighty Caesar! dost thou lie so low". Similarly, "O Lord", "O God," "O sir". But when not used in the vocative, the spelling should be "Oh," and separated from what follows by a punctuating mark. (Rules for Compositors and Readers at the University Press, Oxford, p. 40.)

2. Other words for "kabaal": "hullabaloo", "uproar", "din". "Din" is always a confused noise.

3. It proceeded from the kitchen. The rousing din that proceeded from the open windows (Pearson's Magazine Dec. 1908, p. 680).

4. "Shard" (= Sherd) is archaic according to the Concise Oxford Dictionary; Murray, however, does not say so, though the entry "potsherd" reads: "now *somewhat* archaic". He hurled the shard at the hatter (Strand Magazine Dec. 1908 p. 721). The broken pieces of glass fell out (Id. Oct. 1907). Synonyms of "scream": "yell", "shriek." "Shriek" applies especially to a thin sound, higher than a yell, hence "shriek" is often associated with the shrill cries of a woman. It is only in the extremest case that a man will shriek.

5. The rule that "*all* the house", "*all* the town" must be used to refer to the inhabitants is not based on usage: The whole house was down with influenza (Oxford Dictionary). Similarly with "town": The whole town must know this (Andrew Lang "Blue Fairy Book"). See Poutsma II 1. b. p. 1024. "Panic" is too strong.

6. "I behind him". Here a verb of motion is suppressed, a practice which is no longer customary in English except in standing phrases e. g. "Murder will out". The construction occurs in Dickens's *Christmas Carol*: "*He after her*; but she dodges and escapes him". See Poutsma, I, 748. "Shut upon Kate" is right. "As white as a sheet".

7. "Asked he": inversion is not the rule here. In direct quotations the regular order subject + verb, is *almost* invariable when the subject is a personal pronoun (Kruisinga, Handbook II § 827).

8. Father walked in *all the* same. Set upright, set up. "Stumble on" (across) is not correct, as it has the special meaning of "come accidentally across": He was fortunate in stumbling across a fairly good situation (Strand Magazine Dec. 1910 p. 734). "Pointing at the stove" is good. "Her face all horror". A *furnace* is not a cooking apparatus. Cf. "blast-furnace" = Du "hoogoven".

9. "She faltered out" is right. "She came out with it" conveys a different meaning (to bring out, to publish, utter, give vent to): You come out with perfectly revolting things at times. Mr. Winkle came out with jokes which are very well known in town (Dickens "Pickwick Papers"). At last — at length. In the former expression, obstacles or obstructions are the causes of delay; in the latter, the nature of the thing to be done, or the amount of labour expended upon it, causes it to occupy a long space of time. He who has had many difficulties to encounter accomplishes his end at last; what takes a long time to do is done at length. (Graham on English Synonyms p. 403.)

10. Had the courage to remain.

11. A hunt (war) to the death. It was war to the knife between them. (Richard Whiteing, "Yellow Van", p. 222.) Life-and-death struggle.

12. "Brother" is not used as a form of address, or as a "proper name" like "aunt", "uncle", "father", "child", "teacher", "nurse". "Boy" is not appropriate either, as it only refers to young children. Lay down at (his) full length.

13. "Muzzle" is right: The mouse washed her little *muzzle* with her paws (Strand Magazine Oct. 1917 p. 395).

14. "Had vanished in a jiffy": Slang! "In hot haste" does not fit in here.

15. "Were nearly startled out of our senses" is right. "Would fain have run away".

16. "Awaited further developments", "waited to see what would happen next."

17. An English equivalent for the name "Fiks" could not be found, but this is no reason for substituting the name "Snap". "Rat-hunt" on the analogy of "elephant-hunt", "tiger-hunt".

19. "Sniff in the air" is given by Craigie (Oxford Dictionary); as a rule, however, there is no adverb.

20. "Beast" is the name given to the larger quadrupeds (Günther).

22. "He had soon accounted for the rat". (Sporting phrase.) See "Vanity Fair", II, XX: The persecuted animals bolted above ground: the terrier accounted for one, the keeper for another.

23. "Cake" for "koekje" is wrong.

Good translations were received from A. H., Flushing, G. F. M., Amsterdam, J. C., The Hague and S. R., Arnhem. Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before December 1. Envelopes to be marked "Translation."

### De laatste les.

1. Ik was dien morgen veel te laat klaar, om tijdig op school te zijn en ik was al bang, dat ik een standje zou krijgen, te meer, daar mijnheer Hamel ons gezegd had, dat hij ons over de deelwoorden zou vragen en ik er geen woord van kende.

2. Een oogenblik dacht ik er over te spijbelen en het vrije veld in te trekken. 3. Het weer was zoo warm en helder. 4. Men hoorde de merels fluiten aan den boschrand en op de weide van Rippert de Pruisische soldaten exerceeren. 5. Dat trok mij heel wat meer aan dan de regels over de deelwoorden, maar ik had de kracht, de verleiding te ontkomen en liep heel vlug naar school.

6. Toen ik de *Mairie* voorbij ging, zag ik een groepje menschen bij het aanplakbord staan. 7. Daar waren sinds twee jaren alle slechte tijdingen vandaan gekomen en zonder te blijven staan dacht ik: „Wat zou er nu weer zijn?" 8. Smit Wachter riep mij achterna, terwijl ik het plein over holde: „Haast je maar niet zoo, ventje, je zult nog vroeg genoeg op school komen!" 9. Ik dacht, dat hij mij voor den gek hield en geheel buiten adem ging ik het binnenplaatsje van mijnheer Hamel op.

10. Gewoonlijk heerschte er een onbeschrijflijk lawaai in het schoollokaal, eer de lessen begonnen, zoodat men op straat duidelijk het leven kon hooren: lessenaars werden geopend en dichtgeklapt, lessen door allen tegelijk hardop opgezegd, terwijl zij zich de ooren toestopten om ze beter te kunnen leeren en de groote liniaal van den meester tikte op de tafel onder het gebiedend: „stilte daar!" 11. Ik hoopte op die wanorde om ongemerkt mijn plaats te bereiken, maar juist dien dag was alles zoo rustig of het Zondagmorgen was. 12. Door het open raam zag ik mijn schoolkameraden reeds op hun plaats zitten en mijnheer Hamel heen en weer wandelen, met zijn verschrikkelijke liniaal onder den arm. 13. Ik moest de deur openen en midden in die groote stilte binnenkomen. 14. Het was geen wonder, dat ik een kleur kreeg en bang was.

15. Welnu, er gebeurde niets. 16. Mijnheer Hamel keek mij niet boos aan en zei zeer vriendelijk: „Ga gauw zitten, Franz, wij wilden al zonder jou beginnen."

17. Ik stapte over de bank heen en zette mij dadelijk voor mijn lessenaar. 18. Toen eerst, nadat ik wat van mijn schrik bekomen was, bemerkte ik, dat onze meester zijn zwart geborduurd kalotje, mooie groene jas en geplisseerde jabot droeg, die hij alleen aandeed, wanneer er schoolbezoek of prijsuitdeeling was. 19. De geheele klas had ook iets ongewoons en plechtigs. 20. Doch wat mij het meest verbaasde was, dat ik achterin



de klas, op de banken, die gewoonlijk leeg stonden, menschen uit het dorp, stil en rustig zooals wij, zag zitten: de oude Hauser met zijn driekanten steek, de vroegere burge-meester, de oude brievenbesteller en anderen. 21. Allen kekep treurig; en de oude Hauser had een oud a-b-c boekje meegebracht, dat hij opengeslagen op de knieën hield en zijn bril met de groote glazen daar overheen.

22. Terwijl ik met verwondering zat toe te kijken, had mijnheer Hamel in zijn kathedra plaats genomen en zeide op denzelfden ernstigen en vriendelijken toon, waarop hij mij had toegesproken: „Kinderen, het is de laatste maal, dat ik jullie les geef. 23. Uit Berlijn is ons aangezegd, dat voortaan alleen de Duitsche taal op de scholen in Elzas-Lotharingen mag onderwezen worden.... de nieuwe onderwijzer komt morgen. 24. Vandaag krijg jullie je laatste les in het Fransch. 25. Ik verzoek jullie goed te willen opletten”.

## Reviews.

AIMS AND METHODS IN THE TEACHING OF ENGLISH by ARNOLD SMITH. 2/ net.  
(*Handbooks in the Art of Teaching*, publ. by Constable.)

The above-mentioned work, dealing as it does with the teaching of English in England, does not treat the subject from the foreign language teacher's point of view. However, its intrinsic interest is such, that I have no hesitation in bringing it under the notice of the readers of this periodical, whatever class they may belong to. From the nature of the subject the student of English philology in its wider sense can hardly fail to be interested in the book, especially as it is written with the enthusiasm and suggestive force that are Mr. Smith's own. No more will the teacher of Dutch do well to ignore a work from which he may draw fresh inspiration, when he finds what his colleague across the Channel achieves along lines, which, I believe, are very different from those generally followed. And here we touch upon some of the chief characteristics of Mr. Smith's book, namely the originality and novel freshness of the methods of teaching he sets forth therein, as well as the sanguine spirit it breathes throughout.

There are in the main two sides to the book. First and foremost it is a record of actual teaching experiences, an exposition of novel methods of teaching language and literature, as applied by the author himself. This is the practical side. But at the same time the writer expounds his views and these constitute the theoretic or philosophic basis, on which the work is made to rest, and which is not less important than the practical part.

The wealth of matter dealt with makes it difficult to give a good survey of the work; I shall therefore have to select rather than summarize. Considering these restrictions little need be said of the *Aims* of the teaching of English, to which only one out of the 6 chapters is specially devoted. In this chapter some of the subjects that come in for discussion are such as the problem of the ethical value of taste, and the training of judgment. Chapter II deals with *the Dramatic Method of Teaching*. The author opens with general considerations; not content, however, with merely theorizing on the advantages of this method he proceeds to describe to us the various ways in which he works it: how he gets a class of pupils to dramatize e. g. historical events. (Just think of the indirect advantage of making history a living reality to them!) Eventually a poem in blank verse, after being dramatized through the joint efforts of all the pupils, may be acted by them. When in this way hundreds of lines of blank verse have been committed to memory — with ever so much more pleasure and less pains than when it is imposed as mere task-work — the pupils may be induced

to try their hand at writing blank verse themselves. That this is by no means impossible is proved by the specimens Mr. Smith gives us.

It is difficult to resist the temptation of dwelling on the subject of 'dramatization', especially as it is an integral part of the author's system, and a few remarks will not suffice to show the relation it bears to the rest of his teaching. After what has been said, however, the reader will not receive too severe a shock of surprise, when presently Mr. Smith's scholars turn poets.

The following chapters, III, IV, and V, treat of the *Study of Literature* at school, the *Drama* being discussed first. Again we are surprised at what this teacher is evidently capable of doing with pupils not older (at this stage) than 13. Thus the statement, that boys of this age should be made to understand a theoretic discussion of dramatic construction, may seem debatable. But why be unbelieving? Mr. Smith manages it, as he manages many other things that may seem impossible, and which, no doubt, are impossible to teachers less gifted and less enthusiastic than this delightful idealist.

It should not be inferred from the above remark on dramatic technique, that the author is of the type whose highest literary ambition it is to dissect a work of art, and then present this labour to unsuspecting youngsters as the true study of literature. Far from it. Literature should in the first place appeal to the heart, and, speaking of the teacher's qualifications, Mr. Smith says: "He may not be a deep student in the scholarly sense, but he must at least be a passionate lover of his subject," and a man of taste.

After a discussion of the *Approach to Shakespeare*, a particular play is selected for consideration, namely 'As you like it.' An essential feature is that the pupils themselves make an acting version of the play and eventually produce it in costume. The advantage of the manner of proceeding the author describes is that the pupils get a thorough grasp of the plot and come to realize the characters far more vividly than would be possible otherwise.

His discussion of the *Study of Poetry* (Ch. IV) is also fraught with interest. Mr. Smith boldly strikes out new paths, when he sets himself to teach his pupils to write verse themselves, arguing that this will conduce to a fuller appreciation of poetry. Let not sceptics pooh-pooh the notion, but let them read for themselves what the author has to say on this head, and give due consideration to his psychological explanation (p. 160 ff.) of the (alleged) phenomenon, that children, (provided they be not wrongly guided,) not only *can*, but, naturally *will* produce poetry, real poetry, and of a kind too, of which adults are no longer capable (p. 158). And if these critics should still refuse to be convinced, let them turn to the fragments of juvenile poetry, which are cited in proof of the assertion. From the various beginnings of a poem on a Cloud I may quote:

It was a beautiful Summer's day,  
And as I lazily, lazily lay  
I saw upon the azure sky  
A little cloud come sailing by.

And one of the endings runs as follows:

O take me with you, lovely cloud,  
To soar up in the sky,  
To traverse lands and oceans wide  
Can I not with you fly?

I must silently pass over a great deal of equally interesting matter, and which may be more acceptable to those among us, who are apt to be scared by such revolutionary views as the one propounded just now. I may just mention the author's illuminating discussion of the *Comparative Method* of studying poetry, (illustrated e.g. by corresponding passages from Tennyson's *Morte d'Arthur* and Swinburne's *Atalanta in Calydon*) and his observations on the different methods of learning poetry by heart, which are based on scientific experiment.

The chapter on the *Study of Prose* is as thorough as the rest. A complete scheme of study is mapped out, covering a five years' course. In it we find, among other things, Suggestions for the Study of Malory and a complete Scheme of Lessons on the Coverley Papers, besides many more things that positively make our mouths water; and the hapless individual whose lot it is to teach the literature of a *foreign* language cannot help feeling jealous of those fortunate beings, to wit his British colleagues, as well as those of his compatriots that teach the literature of their mother tongue, and who are consequently free from the impediments that hamper his own movements.

The concluding chapter (VI) deals with *Composition*. The introductory section on the nature of Composition is expanded into a notable essay setting forth the modern view of language and its bearing on the teaching of composition. In it stress is laid on the psychological aspect of language, and, in connexion with this, the 'affective' element in composition. Then Mr. Smith, who is never a mere theorist, proceeds to the practical side of his subject. A characteristic feature of his method is that "the basis of the work in the first stage will be *oral* composition, which preferably will take the *dramatic* form indicated in Chapter II." It will be noted, that this kind of composition is *communal*, which also affords the key to the explanation of the statement, previously made, as to the possibility of children producing true poetry. The author parallels the composition of juvenile poetry with the corresponding process in the making of the Ballad; for, was not the ballad the product of the community rather than that of individual poets, at a time, too, in the history of the race, that might be called its childhood? Various other types of composition are subsequently treated, as well as methods of correcting composition, where very practical suggestions are made, as is the case throughout this book.

In spite of the comprehensiveness of the subject it will be difficult to think of an aspect that Mr. Smith has omitted to consider, and on nearly every topic he discusses he has some excellent remark excellently put. His views are often original, his treatment is stimulating, the tone sanguine and enthusiastic; and albeit the *foreign* language teacher may not be able to put into practice Mr. Smith's alluring methods, yet he may take many a hint from them, and, above all, the work will kindle in him renewed enthusiasm and inspire him with fresh zeal. Its perusal cannot therefore be too warmly recommended to every student of English language and literature, as well as to all those interested in the teaching of language and literature in general.

Steenwijk, May 1919.

C. J. VAN DER WEY.

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After writing the above I was enabled to make the acquaintance of one of the *Perse Play Books*<sup>1)</sup> which fully corroborates some of Mr. Smith's boldest statements. The Editor, Mr. Caldwell Cook, assures us that the specimens given are by no means a selection of poems carefully picked from a mass of rubbish, and I am confident they will hardly fail to win over even the most obdurate sceptic in the matter of boy poetry.

The introduction, in which he tells us many interesting things about the genesis of the poems (done by boys under the age of adolescence) is eminently readable, but what will chiefly make the little volume a cherished possession is the poems themselves. In connexion with what has been said about 'communal composition', it is to be noted that the *Perse* poems (altho' in a sense they are class work) are most of them written by the boys individually, occasionally by two together.

As a regular description of the methods of teaching verse composition Mr. Smith's account is more illuminative than Mr. Caldwell Cook's introductory essay, rich as it is in poetic effusions.

July 1919.

C. W.

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1) W. Heffer & Sons Ltd, Cambridge. 1912. 1/6 net

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KRAMERS' NIEUW ENGELSCH WOORDENBOEK, bewerkt door Dr. F. P. H. PRICK VAN WELY. II, Nederlandsch-Engelsch, 8<sup>e</sup> druk, 995 p.p. G. B. van Goor Zonen, Gouda. f 3.25. Vols. I and II f 4.75.

Mr. Prick van Wely has done a real public service by practically rewriting *Kramers' Engelsch Woordenboek*, and all those who wish to secure a thoroughly reliable dictionary will do well to order this splendid volume at once. The great advantage of it lies in the judicious arrangement of the various senses of the words; the distinction of meanings has been one of the points most carefully attended to. The various acceptations are specified, and *explicit directions* added for the choice of the right word in translating Dutch into English.

Compare e.g. the treatment of the entry "Gezicht" with that adopted by any other lexicographer:

**Gezicht** o 1 (gezichtsvermogen) sight, eye-sight; 2 (aangezicht) face, *dichterlijk en hoogere stijl*: visage; 3 (gezichtsuitdrukking) looks, countenance, mien; 4 (het geziene) view, sight, spectacle; 5 (visioen) vision, apparition. Next come renderings of: Hij is scherp van gezicht; hou je gezicht! gezichten trekken; bij het gezicht van; in het gezicht van; in het gezicht der kust; in het gezicht komen; in het gezicht krijgen; op het gezicht van; op het eerste gezicht; iemand op zijn gezicht geven; op zijn gezicht krijgen; uit het gezicht verdwijnen; hij is zijn vader uit het gezicht gesneden; uit het gezicht verliezen; uit het gezicht zijn.

Of course, there are imperfections, how could it be otherwise? N. W. S. is not "Nederlandsche Wettelijke Schuld", but *werkelijke*. Why translate A. P. by "Amsterdam Watermark", but H. W. = Hoog Water? No doubt these abbreviations are useful for foreigners, but why not be consistent? Similarly "Nederlands Oversea Trust" at p. 506 and "arithmetics" (p. 141) must be errors on the part of the printer. On p. 57 we find "check" instead of "cheque". It is a pity that the work does not lend itself better to the requirements of commercial students. Business terms and phrases do not

always receive their due, witness the entries on "assignatie", "balans", (no distinction is made between "balance" and "balance-sheet"), "directie" ("management" is far more usual than "direction"), "kan", ("can" is impossible here), "korting" (no attempt has been made to make clear the difference between "discount", "allowance" and "rebate"), "leveren" (deliver = afleveren), "stukgoederen" (piece-goods = goederen aan het stuk). What is the use of such a stiff formula as "yours obediently" ("uw dienstwillige dienaar")? There should have been an entry on "hoogachten": hoogachtend = yours truly, yours faithfully. For "mandeflesch" we find "wicker bottle", which is somewhat ambiguous (veldflesch); "demijohn" seems more appropriate. It should not be forgotten that in the words of Dr. van der Gaaf "Commercial English is as much a special stratum of the language as colloquial or as literary English".

Nor is the dictionary entirely free from roundabout translations. "Duurte-toeslag" e. g. is rendered by "extra allowance for dear living". Three words too many! "War-allowance", "war-bonus" may be found in any English newspaper. "Knakworst" again is translated by "small German sausage", instead of by "Cambridge sausage". In the same way "hondenwagen" should be translated not by "cart drawn by dogs", but by "dog-cart", which has a double meaning in English (Oxford Dictionary). It is true "hondenwagens" are never seen in England, it being illegal to harness dogs or to employ them for haulage purposes, as is done in our country and in Belgium.

Strange to say, Dr. Prick van Wely has translated "vreemde snoeshaan" by "foreign bloke", which is reminiscent of Morrison's "Tales of Mean Streets", and "bloedneus" by "ensanguined nose", which reminds us of Samuel Johnson's ponderous style. Whether "met leede oogen aanzien" conveys the same idea as "to view with envious eyes" is open to question. Is Dutch "staande hond" "pointer"? Dutch sportsmen call a dog of German breed with a docked tail "staande hond".

But let us not continue in this strain of criticism. Who that has not been irritated by that subordination of the Dutch-English to the English-Dutch part which is to be found in our best dictionaries, does not welcome the appearance of Kramers' "Hollandsch-Engelsch Woordenboek"? In the matter of type, clearness of arrangement and above all, accuracy, this new edition is a marked improvement on its predecessors, and well worth having.

Rotterdam, May 1919.

P. J. H. O. SCHUT.

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A HANDBOOK OF PRESENT-DAY ENGLISH by E. KRUISINGA. Vol. I (Engl. Sounds). 3rd Edition. Utrecht, Kemink & Zoon, 1919. Sewed f 3.25, cloth f 3.90.

The previous editions of Dr. Kruisinga's excellent Handbook are no doubt already known to most readers of "English Studies"; and they will as a matter of course procure the new edition of the volume on phonetics (in which numerous additions and improvements have been made). I am, however, glad to have an opportunity of giving a short account of the work, so as to bring it to the notice of those not yet familiar with it. And I should like to say at once that it is a book to be strongly recommended to foreign learners of English, and that it contains incidentally much that is of interest to English people themselves.

The book consists of three parts: Part I (62 pages) deals with general phonetic theory, Part II (37 pages) deals with the phonetics of English, and

Part III (156 pages) is devoted to the relations between English pronunciation and conventional orthography.

Parts I and II are specially notable for the full treatment of the synthesis of sounds. In the sections on synthesis are found valuable discussions of all the subjects relating to sounds in combination — glides, syllables, stress, length, assimilation — with one exception, intonation, which hardly receives the attention it deserves. The sections on analysis are excellent as far as they go. But I cannot help wishing that analysis had been dealt with somewhat more generously — there are only 9 pages on analysis to 28 on synthesis in Part II. In particular, I think a good deal more might have been said about the difficulties experienced by foreigners in learning the English vowels, and the methods by which the difficulties may be surmounted.

Part III contains a fairly complete account of the various ways in which the letters of current orthography are pronounced, and a pronouncing vocabulary of difficult words and proper names is appended. All of which is most useful to the student of English. I think a future edition would be improved by the addition of a few phonetic texts, if only to illustrate the use of strong and weak forms of words. Also it would be instructive if a phonetic transcription of a bad Dutch mispronunciation of English could be included for comparison.

By the way, it is enough to set the most conservative Englishman thinking, when he finds more than half a book of this nature devoted to the explanation of the relations between orthography and sounds. What a commentary on the iniquity of our present spelling! If our spelling were made rational, I suppose about 150 pages of this book would not be wanted. One wonders if the time saved to every foreign learner of English by such a reform would be in proportion to the space that would be saved in this book. It would not surprise me.

University College, London,  
1<sup>st</sup> Aug., 1919.

DANIEL JONES.

### One of Our Aviaries.

*The Monthly Chapbook* No. 1, Vol. 1, July 1919: 23 New Poems by Contemporary Poets. — Published by The Poetry Bookshop, 35 Devonshire Street, Theobalds Road, London, W.C. 1. Price One Shilling Net.

Is it right, O Muses, that I should presume to sit in judgment? Right, that I should come the J.P. over your votaries? Now that I am about to be Sir Oracle, why do those proud words of Keats keep ringing in my ears: "I shall ever consider the public as debtors to me for verses, not myself to them for admiration, which I can do without"? Must the public — or a poor reviewer — always be grateful for any verses which a poet, be he 'major' or 'minor', poetaster, rimer, rhymester or versifier, is pleased to fling at the gentle reader's head? And even a 'major' poet may sometimes be in a frame of mind — due to sunstroke, neuralgia, a tailor's bill, or an ill-cooked dinner — when he cannot be held to be a responsible agent, when even suicide would by a well-meaning coroner be put down to temporary insanity, — let alone the perpetration of a poem . . . .

The dusky king of Malabar  
Is chief of Eastern potentates;  
Yet he wears no clothes, except  
The jewels that decency dictates.

A thousand Malabaric wives  
Roam beneath green-crested palms;  
Revel in the vileness  
That Bishop Heber psalms . . . .



The writer — Captain Osbert Sitwell, of whom I have read far better stuff — calls this sort of thing a Nursery Rhyme. He doth the nursery rhyme proper a grievous wrong. Such a thing may be pure nonsense and entirely devoid of poetry, its words and lines may have been handled, maltreated and maimed in the most Procrustean manner, — but its rhythm is always faultless, perfect, unimpeachable, as Alfred Noyes knew when he based an ambitious effort of his on *Hey! diddle, diddle, the cat and the fiddle, the cow jumped over the moon* . . . .

There may be literary giants in the earth in these latter days, but there certainly are cliques. There is the 'Galloway Kyle' clique, and the 'Harold Monro' clique, and the 'coterie' and . . . never mind. Each clique strives, or affects, to ignore the other, though sometimes there are desertions from one camp which prove dubious acquisitions elsewhere. This year an anthology was brought out<sup>1)</sup> purporting to be 'thoroughly representative of the finest, most expressive, contemporary English verse', a book of 234 pages in which neither Lascelles Abercrombie nor Ralph Hodgson, neither J. C. Squire nor Siegfried Sassoon — *j'en passe, et des meilleurs* — had been given as much as a single page between them.

Is talent, genuine poetical talent, as profuse as this, even in England? Is there anything in this *chapbook* that overwhelms us, rendering us speechless upon our Darien peaks?<sup>2)</sup> Among three and twenty poems by three and twenty authors — three and twenty blackbirds baked in a pie — what is there that grips our souls and, by the finality of its form, satisfies our aesthetic cravings?

Do not let us be unreasonable. We certainly get our shilling's worth, though the reader must *seek*, the best loaves — contrary to the time-honoured Dutch maxim — *not* having been put in the shopwindow by that artful window-dresser named Harold Monro. Personally I would single out for great praise Sturge Moore's Shakespearian sonnet *On Shakespeare's Sonnets*, Walter de la Mare's *To Lucy*, Siegfried Sassoon's *The Portrait*, F. S. Flint's *Coastline* — he has captured from his beloved French poets the rare art of being 'tight'<sup>3)</sup> in *vers libre*, producing the effect of *stanzas* without writing them. Then there are the pleasing, Elizabethan effects of Robert Nichols's *Madrigal of the Loving Kindness of Love*, the *Triumphal Ode* in which Douglas Goldring tickles the noses of his contemporaries with both straws and broomsticks . . . .

Here's sly Monro with Chapbook under arm,  
And fair aspirants round him in a swarm.

. . . . .  
Now come the veterans of Victorian years —  
Kipling in khaki, Binyon in tears.  
Here Yeats, with eyes distraught, and tangled hair,  
Moans the lost vogue of Deirdre, in Mayfair;  
And aged Moore, detached, a little bored,  
Tells doubtful tales to Mrs. Humphrey Ward.

There is the inexorable horror of William Davies's *Rat; The Circus*, by Rodney Pasley, reminiscent of Ralph Hodgson and Sully Prudhomme. Then there are some interesting 'experiments', notably those by W. P. R. Kerr and Harold Monro. And there are likewise some which are not quite so interesting, being of the nature of hoaxes. One I mentioned already, I even quoted from it. The others shall be nameless here. But I cannot help signaling number one and number eighteen as decided failures, especially the latter. It is called *Driving Sheep*, by Rose Macaulay, but a more unruly flock of words with a more incompetent shepherdess have seldom met my eyes on British pasture-grounds.

I understand this number has already been reprinted three times, which goes to prove that not only is there still a public that cares for poetry, but that Harold Monro of the Poetry Bookshop has, in compiling it, performed a skilful editorial feat. I shall look forward with interest to further anthologies, hoping meanwhile that real achievements in them will outnumber and outweigh mere experiments. On this occasion the balance may be considered even.

WILLEM VAN DOORN.

1) The Malory Versebook, compiled by Editha Jenkinson. — Erskine Macdonald.  
2) I had that feeling last year on reading Squire's *Lily of Malud*.  
3) There is nothing alcoholic implied here!

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# PARTICIPLES.

## II.

### Syntax.

#### The Present Participle in Detail.

19. The present participle of practically all verbs can be freely used attributively.

The following quotations are roughly divided into two groups, according to the degree of purity in which the participle contained in them expresses the verbal principle. Only in the last group has the alphabetical order been observed. For illustration of adjectival present participles see also 22.

- i. How silver-sweet sound lovers' tongues by night, / Like softest music to *attending* ears! SHAK., Rom. and Jul., II, 2, 166.  
M. Charles Rivet, ... in an *arresting* study, entitled The Last of the Romanofs, sets forth many things that needed to be said. PUNCH, No. 4005, 240 *a*.  
The Eclogues of Virgil and Odes of Horace are each inseparably allied in association with the sullen figure and monotonous recitation of some *blubbing* school-boy. SCOTT, Old Mort., Ch. I, 12.  
They ... profess no great shame in their fathers having served in the *persecuting* squadrons. *ib.*, Ch. I, 22.  
At this *affecting* appeal, Goodwin got up a little domestic tragedy of her own. DICK., Pick w., Ch. XVIII, 157.  
Mr. Pott cast an *imploring* look at the innocent cause of the mischief. *ib.*, 158.  
Mr. Tupman, with a *trembling* voice, read the letter. *ib.*, 160.
- ii. May is a fresh and *blooming* month. DICK., Pick w., Ch. XVI, 137.  
One would imagine that all Europe, Asia and America had rushed in a body to see this *compelling* drama (sc. Salome by Oscar Wilde). LORD ALFRED DOUGLAS, Osc. Wilde and myself, Ch. XXVI, 301.  
They disturb the peace of mind and happiness of some *confiding* female. DICK., Pick w., Ch. XVIII, 160.  
You may be an unfortunate man, sir, or you may be a *designing* one. *ib.*, Ch. XX, 174.  
It's ... a base conspiracy between these two *grasping* attorneys. *ib.*, Ch. XVIII, 161.  
That was what the *knowing* ones call 'nuts' to Scrooge. *id.*, Christm. Car.,<sup>s</sup> I, 8.  
As they say of a generous man, it is a pity he is not rich, we may say of Goldsmith, it is a pity he is not *knowing*. DOBSON, Life of Goldsmith, Ch. XII, 197.  
It must have been of great service to you, in the course of your *rambling* life. DICK., Pick w., Ch. XVI, 138.  
A *retreating* forehead and an equally *retreating* chin. AGN. AND EG. CASTLE, Dia'm. cut Paste, II, Ch. I, 139.  
There was a very snug little party, consisting of Marie Lobbs and her cousin Kate, and three or four *romping*, good-humoured, rosy-cheeked girls. DICK., Pick w., Ch. XVII, 152.  
Well, it's a pretty spot, ... and one meets some fine *strapping* fellows about too. G. ELIOT, Adam Bede, I, Ch. II, 11.  
He has written a *taking* song. EDNA LYALL, Hardy Norseman, Ch. XII, 98.  
"A modest, *understanding* sort of man", was Honor's mental verdict. MAUD DIVER, Captain Desmond, V.C., Ch. III, 25.  
He look'd and found them *wanting*. TEN., Ger. and En., 934.



20. Obs. I. In the case of objective verbs the object is often absorbed in the participle through being vague or indistinct, thus rendering them subjective. Thus in many of the above quotations: *this affecting appeal, attending ears, this compelling drama, some confiding female, a designing man, grasping attorneys, a knowing man, a taking song, an understanding sort of man, etc.*

II. Sometimes the object is implied in the head-word.

What a prodigy in God's world is a *professing atheist*. MANNING, Sermon, Myst. Sin, I, 16<sup>1</sup>). (= *a man who professes atheism*).

The Church is the visible community of *professing Christians* founded by our Lord for the propaganda of the Kingdom. D. S. CAIRNS, Chr. Mod. World, IV, 212<sup>1</sup>).

*Intending passengers* should book early, as the company reserves to itself the right to cease issuing tickets at any time. Notice, GREAT WESTERN RAILWAY. (= *persons who intend to be passengers*.)

III. In the majority of cases the head-word of the attributive present participle is in the subjective relation to it. Thus in all the preceding quotations. Occasionally the relation is objective.

Tell him, from *his all-obeying breath* I hear / The doom of Egypt. SHAK., Ant. and Cleop., III, 13, 77 (= *his breath*, i.e. language, *which all obey*).

My gentle Caius, worthy Marcius, and / By deed-achieving honour newly named, — / What is it? — Coriolanus must I call thee? — id., Coriol., II, 1, 161. (= *honour achieved*, i.e. won, *by deeds*).

Let *his unrecalling crime* / Have time to wail the abusing of his time. id., Lucr., 993. (*his crime which cannot be recalled*, i.e. undone.)

That hand shall burn in never *quenching fire* / That staggers thus my person. id., Rich. II, 5, 5, 109. (= *fire that will never be quenched*.)

Let me now conjure my kind, my condescending angel, to fix the day when I may rescue her from *undeserving persecution*. SHER., Riv., III, 3. (= *persecution which is undeserved*.)

IV. When used predicatively also adjectival present participles may govern a prepositional or non-prepositional object. The construction may be the same as that of the verb in the other applications, but not unfrequently is made to conform to that of synonymous adjectives. Thus we meet with *(un)becoming* and *(un)becoming to*.

i. You've raised an artificial soul and spirit in him, ma'am, *unbecoming* a person of his condition. DICK., Ol. Twist, Ch. VII, 73.

If Mrs. Nickleby took the apartments without the means of paying for them, it was very *unbecoming* a lady. id., Nich. Nick., Ch. III, 11b.

ii. He was most strict in religious observances, .. much more .. than was *becoming to* his rank and age. MOTLEY, Rise, I, Ch. II, 76a.

Sartorius assumes a jocose, rallying air, *unbecoming to* him under any circumstances. SHAW, Widowers' Houses, II, 36.

i. What canst thou expect, but that .. we deliver thee up to England, as *undeserving* our further protection. SCOTT, Mon., Ch. XXVI, 285.

ii. It sometimes happens that a person departs this life, who is really *deserving of* all the praises the stone-cutter carves over his bones. THACK., Van. Fair, I, Ch. I, 4.

Observe also the prepositional objects of the following participles corresponding to transitive verbs.

When at length they ran him to earth, he was *charming to* them, perfect in courtesy, and as kind as possible. FRANK HARRIS, Contemp. Portr., XVII, 300.

The proposal is *disturbing to* preconceived ideas. Westm. Gaz., No. 6329, 1c.

The Allies are .. utterly *lacking in* sound revolutionary principles. Westm. Gaz., No. 7649, 1b.

The following quotation affords a curious instance of a present participle forming a kind of compound with the reflexive pronoun that has the value of an adjective. They looked so gay and *enjoying themselves*. EL. GLYN, Refl. of Ambr., I, Ch. IV, 52.

21. Present participles sometimes take the negating prefix *un*. Such formations are devoid of almost all verbal force, the negating *un* not being

<sup>1</sup>) MURRAY, s.v. *professing*.

used in connection with verbs. See also the quotations with *unbecoming* and *undeserving* in 20 Obs. IV.

His name must bring *unpleasing* recollections. SCOTT, *Old Mort.*, Ch. III, 34.  
 I must say it is very *unfeeling* of him to be running away from his poor little boy. JANE AUSTEN, *Pers.*, Ch. VII, 55.  
 There is nothing very *unforgiving* in that. *ib.*, Ch. XVIII, 177.  
 You are a female, and *unforgiving*. LYTTON, *My Novel*, VII, Ch. XI, 460.  
 People are so *extremely unthinking* about such a number of interesting things. EL. GLYN, *The Reason why*, Ch. XII, 109.  
 Missionaries have been as scurvily rewarded by our *unknowing* British Ministers of State as that other great body of public servants, the officers and men of the mercantile marine. *Westm. Gaz.*, No. 7595, 13 a.

22. Many also admit of being modified by the same intensives as are found with quality-expressing adjectives. Like the adjectival participles mentioned above (19), they are here arranged alphabetically:

(This), being only light, was *more alarming* than a dozen ghosts. DICK., *Christm. Car.* <sup>10</sup>, III, 58.

The movement on the western front during the last week is one of the *most arresting* in the war. *The Nation*, XX, 22, 721 a.

I'm a *very confiding* soul by nature. JEAN WEBSTER, *Daddy-Long-Legs*, 42.

Master Jervie is *very demanding*. *ib.*, 234.

The other (sc. grandfather) was an earl, who endowed him with the *most doting* mother in the world. THACK., *Pend.*, I, Ch. V, 55.

This is a *very entertaining* world. JEAN WEBSTER, *Daddy-Long-Legs*, 117.

She is *most forbidding*. EL. GLYN, *The Reason why*, Ch. XIV, 123.

He was told so by a companion .. one Tom Towers, a *very leading* genius. TROL., *The Warden*, Ch. X, 126.

After every outbreak of ill-humour this extraordinary pair became *more loving* than before. MAC., *Fred.*, (691 a).

But there are some delicious jam-sandwiches, ... which are *more quenching* than anything. BRADBY, *Dick*, Ch. XII, 128.

Grant that they are a little *less saving*; have they not greater temptations to and excuses for improvidence. ESCOTT, *England*, Ch. XII, 219.

A *too, too smiling* large man .. appearing with his wife, instantly deserts his wife and darts at Twemlow. DICK., *Our Mut. Friend*, I, Ch. II, 11.

They were all ready to pay attention to that *deucedly taking* niece of Rashleigh's. MRS. ALEXANDER, *For his Sake*, II, Ch. II, 29.

Note. It is only in vulgar or colloquial style that adjectival present participles are at all placed in the terminational superlative. Instances of the terminational comparative have not come to hand.

Was not Wilkes the .. *charmingest* .. man. THACK., *Catherine*, II <sup>1</sup>).

Dolly might take pattern by her blessed mother, who .. was the mildest, amiablest, *forgivingest-spirited, long-sufferingest* female as ever she could have believed. DICK., *Barn. Rudge*, Ch. XXII, 86.

I have always found him the *bitingest* and tightest screw in London. *id.*, *Our Mut. Friend*, III, Ch. XIII, 227.

Mr. Deane, he considered, was the "*knowingest*" man of his acquaintance. G. ELIOT, *Mill*, I, Ch. VIII, 64.

He once had a sister himself - the *rippingest* in the world. *Westm. Gaz.*, No. 6975, 8b.

23. Present participles are not, apparently, often converted, either wholly or partially, into nouns. A very common instance of partial conversion is afforded by *living*, which is used not only to denote a class of persons in a generalizing way, but also a single individual.

<sup>1</sup>) MURRAY.

- i. The land of the *living*. Bible, Psalm XXVII, 13; LIII, 5.
- ii. Every night before I lie down to rest, I look at the pictures and bless both the *living* and the dead. BUCHANAN, *That Winter Night*, Ch. III, 27.

A class of persons in a generalizing way is indicated by the present participle in

The *sleeping* and the dead / Are but as pictures. SHAK., *Mac b.*, II, 2, 54.

24. Present participles are not seldom used as intensives of either adjectives or adverbs. In the majority of cases they then denote an action which is caused by the excess of the quality expressed by the adjective or adverb.

I am afraid, / Being in night, all this is but a dream, / Too *flattering-sweet* to be substantial. SHAK., *Rom. and Jul.*, II, 2, 141.

I would have thee gone; / And yet no further than a wanton's bird, / Who lets it hop a little from her hand, / Like a poor prisoner in his twisted gyves, / And with a silk thread plucks it back again, / So *loving-jealous* of his liberty. *ib.* II, 2, 181.  
Her heart was so *aching-full* of other things that all besides seemed like a dream. MRS. GASK., *Mary Barton*, Ch. XXI, 224.

It was a *pouring wet day*. MARJ. BOWEN, *I will maintain*, Ch. IX, 103.

She and I get on *rattling well* together. SHAW, *Mrs. Warren's Profession*, I, (174).

Note α) In the case of *passing* and *exceeding*, which are now used only archaically as intensives, there is some vague notion of an object implied in the participle. Thus *passing fair* seems to be understood as *so fair as to pass all others*. Compare JESPERSEN, *Mod. Eng. Gram.*, II, 15.28.

Show me a mistress that is *passing fair*, / What doth her beauty serve, but as a note / Where I may read who pass'd that *passing fair*? SHAK., *Rom. and Jul.*, I, 1, 238—240.

I have a daughter that I love *passing well*. *id.*, *Hamlet*, II, 2, 437.

Mr. Bromley guessed him to be in an *exceeding* ill-humour. MARJ. BOWEN, *I will maintain*, I, Ch. XI, 126. (*exceeding* modifies the adjectival part of the compound *ill-humour*).

β) The participle may be understood as either an adverb or an adjective in:

Susannah's *glittering* brown hair was blown across her brow. MARJ. BOWEN, *The Rake's Progress*, I, Ch. I, 13.

One of her fair hands lay among the glasses on the *shining* white cloth. *ib.*, 9.

γ) Also *running*, as used in such a combination as *three times running*, has an adverbial function.

He can speak seven hours *running* without fatigue. J. H. NEWMAN, *Loss and Gain*, IV, VIII b).

25. Some present participles may assume the function of

a) conjunctions, in this case often in connexion with *that*. Thus *being*, *considering*, *notwithstanding*, *providing* (= *provided*), *saving*, *seeing*. For illustration see my *Gram. of Late Mod. Eng.*, Ch. XVII, §§ 46, 71, 77, 91, 156. Thus also *barring that* as in:

*Barring that* she seldom says a word about anything but the way the rheumatism has her tormented, her Irish is as good as you'd hear. BIRMINGHAM, *The Advent.* of Dr. Whitty, Ch. V, 122.

b) prepositions. Thus *bating*, *barring*, *according (to)*, *concerning*, *considering*, *during*, *excepting* (= *excepted*, *except*), *failing*, *notwithstanding*, *pending*, *regarding*, *relating*, *saving*, *touching*.

Thus also the phrases *setting aside*, *leaving* (or *putting*) *on one side*. For discussion and illustration see my *Gram. of Late Mod. Eng.*, Ch. XX, §§ 4, 7, 9. Compare also ONIONS, *Advanced Eng. Synt.*, § 61 c, 4.

<sup>1)</sup> MURRAY, s.v. *running*, 18.



26. Present participles often enter into combination with other words, forming compounds with them which are written in separation, with a hyphen or in combination, according to the closeness of the connexion. In many of these compounds the verbal principle is considerably or wholly obliterated.

a) with nouns, 1) in the objective relation. These compounds can be freely made of any suitable combination, but are unfrequent in colloquial language: *pleasure-seeking gentlemen, holiday-making youths, a shop-keeping nation, the wage-earning classes, an epoch-making event.*

She will not stay the siege of loving terms, / Nor bide the encounter of assailing eyes, / Nor ope her lap to *saint-seducing gold*. SHAK., Rom. and Jul., I, 1, 216-8.

*Heart-piercing* anguish struck the Graecian host. POPE, Iliad, XIV, 569 <sup>1)</sup>.

The *heart-rending* sensation of seeing his children starve. MALTHUS, Popul., II, 45 <sup>1)</sup>.

There are stories going about him as a *quill-driving* alien. G. ELIOT, Mid., IV. Ch. XXXVIII, 280.

Far as the *portal-warding* lion-whelp. TEN., En. Ard., 98.

And on him fell, / Altho' a grave and staid *God-fearing* man, / .. doubt and gloom. ib., 112.

The .. *painstaking* manner in which they superintend .. this department. Law Times, XCIX, 544/2 <sup>1)</sup>.

The trombones seemed .. to drown everything else by their *ear-splitting* tones. Pall Mall Gaz.

Mary Fitton's lecherous, *change-loving* temperament .. is not only ignored, but is transmuted into tender loyalty and devotion. FRANK HARRIS, The Women of Shaks., Ch. IV, 77.

Note: Of a similar nature are compounds with words that have a substantival function.

The great majority are Dutch born and *Dutch speaking*. Times, No. 2003, 447 a.

Shakespeare is more like Marcus Aurelius than Goethe or Cervantes; but even Marcus Aurelius has not his *all-pitying* soul. FRANK HARRIS, The Women of Shakespeare, Ch. II, 20.

2) in an adverbial relation. Although not, apparently, restricted to any particular adverbial relation, these compounds cannot be freely made and are met with only in literary language.

*Home-keeping* youth have ever homely wits. SHAK., Two Gent., I, 1, 2.

Who knows but this *night-walking* old fellow of the Haunted House may be in the habit of haunting every visitor. WASH. IRV., Dolf Heyl. (Stof., Handl., I, 145).

Enoch's ocean spoil / In *ocean-smelling* osier. TEN., En. Ard., 94.

And Enoch's comrade, careless of himself, / *Fire-hollowing* this in Indian fashion, fell, / Sun-stricken. ib., 565.

Plant now *autumn-flowering* bulbs. Westm. Gaz., No. 7265, 22 a.

The English people, by losing their land, had been transformed into wage-earners, rural or *town-dwelling*. Bookman, No. 316, 125 a.

b) with adverbs. These compounds can be freely formed of any suitable combination, but, save for certain fixed formations, such as *incoming, outgoing, outstanding, outlying*, etc. they are not particularly frequent and are chiefly met with in the higher literary style. The adverb may be one of

1) place. He thrice had pluck'd a life / From the dread sweep of the *downstreaming* seas. TEN., En. Ard., 55.

Until, the *forward-creeping* tides / Began to foam. id., In Memoriam, CIII, 37.

The *outgoing* tenant receives a certain sum from the *incoming* tenant. FAWCETT, Pol. Econ., II, VII, 240 <sup>1)</sup>.

An English girl would not have told him that story in the same frank *upstanding* way. MRS. WARD, The Mating of Lydia, III, Ch. XVI, 328.

<sup>1)</sup> MURRAY.

The *outstanding* event of the month at sea was the destruction of the Breslau. Rev. of Rev., No. 338, 88 *a*.

This great trunk cable once laid, branches still more closely connecting *outlying* portions of our dominions, will easily and naturally follow. Times, 1899, 264 *b*.

The last two coaches of the *incoming* train were thrown off the rails. Il. Lond. News, No. 3859, 450.

Their being put out of action now suggests *far-reaching* possibilities. Rev. of Rev., No. 338, 88 *b*.

- 2) time: Hedges, fields, and trees, hill and moorland, presented to the eye their *ever-varying* shades of deep rich green. Dick., Pick w., Ch. XIX, 162.

She still took note that when the living smile / Died from his lips, across him came a cloud / Of melancholy severe, from which again, / .. There brake a *sudden-beaming* tenderness / Of manners and of nature. TEN., Lanc. and El.; 326.

Thus over Enoch's *early-silvering* head / The sunny and rainy season came and went / Year after year. id., En. Ard., 618.

Before these lines appear in print, a *long-standing* injustice will have been finally removed. Rev. of Rev., No. 338, 90 *a*.

- 3) quality: Show a fair presence and put off these frowns, / An *ill-beseeming* semblance for a feast. SHAK., Rom. and Jul., I, 5, 77.

A man of an *easy-going* disposition. GORD. HOLMES, Silvia Craven, 18.

The *slow-moving* figure of the chair-mender. MARJ. BOWEN, The Rake's Progress, Ch. IV, 41.

The *finely-discriminating* essay on Ben Jonson. Bookman, No. 316, 134 *b*.

- 4) degree: He is a convinced and *thorough-going* Imperialist. Times, 1899, 296 *c*.

c) with adjectives or adjectival participles. The participles used in these compounds are, naturally, only such as have been formed from verbs that do duty as faded copulas. See my Gram. of Late Mod. Eng., Ch. I, 5. Only compounds with *looking* are at all frequent:

- i. Holland, to speak in a familiar phrase, was what we call a *good-looking* man. DAVIES, Garrick, II, 92 *b*.

He was .. *well-looking*, though in an effeminate style. Dick., Little Dorrit, Ch. VI, 30 *a*.

"Come in, d'ye hear!" growled this *engaging-looking* ruffian. id., Ol. Twist, Ch. XIII.

He was a *young-looking* man. id., Great Expect. Ch. XXIII, 224.

She is much too *striking-looking*. EL. GLYN, The Reason Why, Ch. XIV, 123.

But such a *provoking-looking* type of beauty as she was did not long leave the men of the party cold to her charms. ib., Ch. XXI, 193.

She could not help owning to herself that he was extraordinarily *distinguished-looking*. ib., Ch. XVI, 149.

- ii. He put on his cloak over his *bright shining* dress. MARJ. BOWEN, The Rake's Progress, Ch. III, 39. (*Bright* and *shining* may also be understood as two co-ordinate adjuncts.)

Autumn .. comes when we remember nothing but clear skies, green fields, and *sweet-smelling* flowers. Dick., Pick w., Ch. XVI, 137.

Could it be that he was poor — at least, not well enough off to live at a *good-sounding* address? TEMPLE THURSTON, The City of Beautiful Nonsense, I, Ch. XVIII, 153.

Note: α) The following is a formation of which it would be difficult to find a parallel in Present English.

(He) won to his shameful lust / The will of my most *seeming-virtuous* queen. SHAK., Hamlet, I, 5, 46.

β) When modified by *as* or *so*, a compound consisting of an adjective and a present participle is sometimes split up into its component parts, the indefinite article being placed between them. For similar formations with respectively past participles and adjectives in *ed* see 40, Obs. I and 43, Obs. V.

<sup>1)</sup> MURRAY.

That, now to me, is *as stern a looking rogue* as ever I saw. SHER., School for Scand., IV, 1, (405).

I think it is *as honest a looking face* as any in the room. *ib.*, IV, 1.

Monstrous handsome young man that — *as fine a looking soldier* as ever I saw. THACK., Pend., I, Ch. XI, 115.

## 27. Finally we call attention to some interesting periphrastic equivalents of present participles:

- a) such as are made up of the stem of the verb and the prefix *a*, the worn-down proclitic form of the Old English preposition *an* (or *on*).

"In these compounds the word governed by *a* was originally a noun, e.g. *life, sleep, work, float*, but being often the verbal substantive of state or act, it has been in modern times erroneously taken as a verb, and used as a model for forming such adverbial phrases from any verb, as *a-wash, a-bask, a-swim, a-flaunt, a-blow, a-dance, a-run, a-stare, a-gaze, a-howl, a-tremble, a-shake, a-jump*. These are purely modern and analogical." MURRAY, s.v. *a*, prep., 11. MURRAY calls these compounds adverbial: they are, however, mostly adnominal. Some of those mentioned above would seem to be of only rare occurrence.

Why should these words, / Writ by her hand, so set my heart *adance*? BRIDGES, Hum. of the Court, I, 707.

Fathers and sons *agaze* at each other's haggardness. G. ELIOT, Dan. Der., III, VII, Ch. L, 114.

Here the monotonous round of life was already *astir*. MAUD DIVER, Captain Desmond, V.C., Ch. I, 10.

It (sc. Oxford) is a wholly congenial one (sc. environment) to Mrs. Ward .. *athrob* with causes never desperately forlorn. Westm. Gaz., No. 7277, 16b.

With the above compare: Accordingly they were soon *a-foot* and walking in the direction of the scene of action. DICK., Pickw., Ch. IV, 30.

- b) Such as are composed of a preposition and a noun, whether uniform or not with the stem of the verb, and preceded by either the definite or indefinite article or standing by itself. The word-groups may be passive in meaning, when the noun answers to a transitive verb.

- 1) word-groups with the preposition *at*, always without either article, always active in meaning. They can be freely formed, but only a few are in current use.

We may see rabbits out *at feed* on the young grass. HOR. HUTCHINSON (Westm., Gaz., No. 6011, 2c).

See if you can take it (sc. my handkerchief) out without my feeling it, as you saw them do, when we were *at play* this morning. DICK., Ol. Twist, Ch. IX.

He was *at study* in the cell, or *at prayer* in the Church. WALDO H. DUNN, Eng. Biogr., Ch. I, 17. (also *in study*.)

Old Gaffer Solomons who .. had been for the last ten minutes *at watch* on his threshold, shook his head and said [etc.]. LYTTON, My Novel, III, Ch. XXV, 197. (more frequently *on the watch*.)

Some one was also *at watch* by that casement. *ib.*, VI, Ch. V, 373.

The oldest and youngest are *at work* with the strongest. WORDSWORTH, A Morn. in March.

Note: The noun may be accompanied by a modifier:

His active genius *was always at some repair or improvement*. LYTTON, My Novel II, Ch. X, 123.

- 2) word-groups with the preposition *in*, with the definite article; or, which is mostly the case, without either article.

- i. Those who are *in the fight* need not professions and promises, but concrete and definite acts before they can dream of laying down their arms. Westm. Gaz., No. 7577, 2a.



It appears by his (sc. the moon's) small light of discretion, that he is *in the wane*. SHAK., Mids., V, 1, 254. (= Modern English *on the wane*.)

- ii. Figs, all whose limbs were *in a quiver*, and whose nostrils were breathing rage, put his bottle-holder aside, and went in for the fourth time. THACK., Van. Fair, I, Ch. V, 45.

The story .. was sure to set the table *in a roar*. R. ASHE KING, Ol. Goldsm., Ch. I, 4. (= *on a roar*.)

I-am all *in a tremble*. DICK., Co p., Ch. I, 4 a. (also *of a tremble*.)

- iii. The reaper once more stoops to his work: the cart-horses have moved on and all are again *in motion*. DICK., Pickw., Ch. XVI, 137.

If certain writers would regard journalism and authorship in a more business-like light than they usually do, they would soon find themselves *in receipt* of larger incomes. Westm. Gaz., No. 8121, 26 b.

The comedy .. had been *in rehearsal* for a week. FRANKF. MOORE, The Jes-samy Bride, Ch. VIII, 63.

He is always *in study*, and must not be disturbed. LYTTON, My Novel, VII, Ch. VIII, 453. (also *at study*.)

No one who has not experienced life on two dress-shirts — one *in wear*, the other in the wash — can quite understand what this will mean to me. Punch, No. 3811, 83 a.

- 3) word-groups with the preposition *of*, always with the indefinite article, chiefly met with in colloquial language.

"Oh, my dear, Caractacus is jealous," says your aunt all *of a flutter*. AGN. AND EG. CASTLE, Diam. cut Paste, II, Ch. II, 133.

I was all *of a tremble*: it was as if I had been a coat pulled by the two tails, like. G. ELIOT, Sil. Marn., I, Ch. VI. 42. (also *in a tremble*.)

- 4) word-groups with the preposition *on*, occasionally *upon*, with the definite article or without either article. Those with the definite article, always active in meaning, are very frequent, especially in colloquial language; those without either article are often passive in meaning, i.e. when the noun answers to a transitive verb.

- i. The water was in the condition described by those learned in housewifery as 'just *on the boil*.' (?), The Harvest of Sin, 31.

It was singing now merrily .. a soft effervescent melody, something like that of a kettle *on the boil*. JOHN RUSKIN, The King of the Golden River, Ch. II. During the eighteenth century the influence of the Church of Rome was constantly *on the decline*. MAC., Popes, (562 b).

The malady is now pronounced to be *on the decline*. Graphic, 1891, 542.

Her brute of a husband was away *on the drink and gamble*. RID. HAG., Jess, Ch. I, 6.

The importance of the House of Commons was constantly *on the increase*. MAC., Boswell's Life of Johns., (179 b).

Bee-keeping is declining, but silk-culture is greatly *on the increase*. Harms-worth Encycl. s.v. *Servia*. (Note the varied practice.)

It is undoubtedly a fact that nervous disorders are *on the increase* in all countries. Westm. Gaz., No. 5231, 10 b.

"Of course you forgot him," said Osborne still *on the laugh*. THACK., Van. Fair, I, Ch. VI, 62.

Helen was *on the look-out* for this expected guest. THACK., Pend., I, Ch. VII, 79.

Next morning we were *upon the march*. BUCHANAN, That Winter Night, Ch. XIII, 102.

*On the march* to Mafeking. Graph.

Mountain-artillery *on the march*. II. Lond. News, No. 3832, 447.

Everybody seemed to be busy, humming and *on the move*. THACK., Pend., I, Ch. XXXI, 340.

He was *on the prowl* for what he could pick up. WALT. BESANT, Bell of St. Paul's II, 15.

Where be .. your flashes of merriment, that were wont to set the table *on a roar*? SHAK., Hamlet, V, I, 210. (also *in a roar*.)

He was famous there in his student days for setting\*the table *on a roar*. R. ASHE KING, Ol. Goldsmith, Introd., 21.

The strength of England was *on the wane*. MCCARTHY, Short Hist., Ch. XIII, 176. (formerly also *in the wane*.)

In every direction we find British influence *on the wane*. Sat. Rev. (Westm. Gaz., No. 5394, 16 c).

The serpent was *on the watch*. DICK., Pickw., Ch. XXXIV, 309. (Compare: *at watch*.)

Mrs. Mountain is constantly *on the whimper* when George's name is mentioned. THACK., Virg., Ch. XII, 118.

- ii. I learned to hold my hands this way, when I was *upon drill* for the militia. GOLDSMITH, She Stoops, II, (178).

The Gaekwar of Baroda's wonderful Pearl Carpet, now *on exhibition* at the Victoria and Albert Museum. Graph., No. 2257, 319.

To-night, therefore, sherry was *on offer*. E. F. BENSON, Mrs. Ames, Ch. II, 42.

Six hundred and fifty thousand railway workmen were *on strike*. Rev. of Rev., CXCII, 500 b.

The plan of the poem (sc. The Traveller) was conceived, and some of it was written, while Goldsmith was *on tramp* through Europe. R. ASHE KING, Ol. Goldsmith, Ch. XIV, 158.

Note: Sometimes the noun is preceded by a possessive pronoun.

Scopolamine (sc. a kind of drug) is still *on its trial*. Athen., No. 4567, 431 c.

- 5) word-groups with the preposition *under*, always without either article and always passive in meaning.

The Workers' Homes at Colon, with Storm-Sewer *under construction*. Graph., No. 2257, 327.

His thoughts .. were occupied with other matters than the topics *under discussion*. DICK., Barn. Rudge, Ch. I, 3 a.

When the Military Service Act was *under discussion*, it was recognized that if the people knew that it must lead to industrial conscription, they would not acquiesce in military conscription. The Nation, Vol. XX, No. 14, 490 b.

- c) Such as are composed of a prepositional phrase containing a noun and a gerund, an abstract noun or an infinitive.

- 1) *in the act of* + gerund, varying with *in (the) act to* + infinitive, now more or less archaic and unusual. The latter word-group is sometimes inchoative, i.e. *in (the) act to* is sometimes equivalent to *about to*.

- i. Solomon Gills *is in the act of seeing* what time it is by the unimpeachable chronometer. DICK., Dom b., Ch. IV, 27.

When her mother was *in the act of brushing out* the reluctant black crop, Maggie suddenly rushed from under her hands. G. ELIOT, Mill on the Floss, I, Ch. IV, 20.

He had heard the sound of the approaching vehicle when he was *in the act of undressing*. Athen., No. 4481, 245 c.

- ii. \*She was *in the act to turn away*, as a tear dropped on his forehead. KINGSLEY, Westw. Hol., Ch. III, 21 a.

\*\* (Atreides then) his massy lance prepares / *In act to throw*. POPE, Il., III, 349. (Thus frequently in POPE.)

Sprung from a race whose rising blood, / When stirr'd beyond its calmer mood, / And trodden hard upon, is like / The rattle-snake's, *in act to strike*, / What marvel if this worn-out trunk / Beneath its woes a moment sunk? BYRON, Mazeppa, XIII.

(She) moved away, and left me, statue like, / *In act to render thanks*. TEN., Gard. Daught., 160.

He gazed so long / That both his eyes were dazzled as he stood, / This way and that dividing the swift mind, / *In act to throw*. id., Morte d'Arthur, 61.

He was *in act to fire*. BUCHANAN, That Winter Night, Ch. III, 35.

2) *in course of* + abstract noun. The meaning is always passive.

Not even .. the great Oxford English dictionary, now *in course of publication*, can be implicitly trusted in matters of pronunciation. RIFFMANN, Sounds of Spok. Eng., 4, footnote.

The only other monument the church contained, that to the brothers Van Evertzen, .. was still *in course of erection*. MARJ. BOWEN, I will maintain, I, Ch. VII, 82.

The last item of the local programme is *in course of performance*. FLOR. BARCLAY, The Rosary, Ch. VI, 52.

3) *in process of* followed by an active or passive gerund or by a noun of action, which may be either active or passive in meaning.

- i. 'The Cape Colony is *in process of revising* its law affecting the use of the motor vehicle. II. Lond. News, No. 3866, 760 a.

Sir Edward Carson is *in process of changing* the whole conception of Ulster which has prevailed in England hitherto. Westm. Gaz., No. 6341, 1 b.

"Conscription, he explained, was *in the process of being abolished*, and it was always intended that it should pass away. Westm. Gaz., No. 8144, 4 b. (The use of the article seems to be exceptional.)

- ii. 'The enemy's rear-guards .. are *in process of* orderly withdrawal to a deliberately prepared new alignment. Eng. Rev., No. 101, 377.

"A cowslip-ball was *in process of manufacture*. DOR. GER., The Eternal Woman, Ch. XXVI.

Mr. Asquith .. announced that a Coalition Government was *in process of formation*. The New Age, No. 1185, 73 b.

d) such as are composed of *busy (or employed, engaged)* + *in* + gerund.

The German was *busy in washing* his hands. LYTON, Night and Morn., 129.

Mrs. Boxer was *employed in trimming* a cap. ib., 291.

Two (sc. young gentlemen) .. were *engaged in solving* mathematical problems. DICK, Domb., Ch. XII, 103.

## The Past Participle in Detail.

### 28. The past participle of practically all transitive verbs can be freely used attributively.

As in the case of present participles, the following quotations are roughly arranged in two groups representing a decreasing scale of the verbal principle in the participles contained in them. In those of the last group, in which alone the alphabetical arrangement has been observed, every trace of the verbal principle may be said to have disappeared.

- i. Prodigious birth of love it is to me, / That I must love a *loathed* enemy. SHAK., Rom. and Jul., I, 5, 144.

Edward stepped forward with his *drawn* sword in his hand. SCOTT, Mon., Ch. XXVI, 283.

Slot = the track of a *hurt* deer. WEBST., Dict.

He bent forward, with *parted* mouth and straining ear, to catch their conversation. LYTON, Night and Morn., 258.

Lady Spratt had taken a *discharged* servant of Mrs. Leslie's without applying for the character. id., My Novel, II, VIII, Ch. V, 40.

"Yes," said Leonard, between his *set* teeth. ib., I, VII, Ch. XIX, 489.

Not caring to go too near the door, until the *appointed* time, Mr. Pickwick crouched into an angle of the wall. DICK., Pickw., Ch. XVI, 145.

Mrs. Pott smiled sweetly on the *disturbed* Pickwickian. ib., Ch. XVIII, 156.

A *plucked* man is a dismal being in a University. THACK., Pend., I, Ch. XXI, 220.



The *spread* supper-table. HARDY, Tess, V, Ch. XXXVI, 306.

"Like her audacity!" so Netta had understood his *muttered* comment. MRS. WARD, The Mating of Lydia, Prol., Ch. II, 36.

The Budget deficit .. has been threatening for some years to become chronic, in spite of large and unexpected excesses of actual over *estimated* revenue. Westm. Gaz., No. 6240, 2c.

- ii. But in the *beaten* way of friendship, what make you at Elsinore? SHAK., Hamlet, II, 2, 279.

The avenue was a *chosen* place for secret meetings and *stolen* interviews. Miss BRAD., Lady Audley's Secret, I, Ch. I, 5.

Happily there were others of quite another stamp; notably Colonel St. John, C. B., a genuine soldier and a *cultivated* man. MAUD DIVER, Desmond's Daughter, II, Ch. I, 41.

Glauceus soon found himself amidst a group of merry and *dissipated* friends. LYTTON, Pomp., I, Ch. VII, 29b.

The meat was *done* on one side only. WEBST., Dict.

The handsome lady regarded me with a *fixed* look. DICK., Cop., Ch. XLI, 398a.

Burns was an *inspired* peasant. Eng. Rev., No. 111, 127.

There was Jem Rodney, a *known* poacher. and otherwise disreputable. G. ELIOT, Sil. Marn., I, Ch. V, 37.

He was .. selected by the Commander-in-Chief for the command of the regiment because of his *known* influence over the Sepoys. Times.

The *practised* eye of Clive could perceive that both the men and the horses were more powerful than those of the Carnatic. MAC., Clive, (518b).

Expert (n) = An expert, skilful, or *practiced* person. WEBST., Dict.

I could see no sign of any White Boys, real or *pretended*. EMILY LAWLESS, A Colonel of the Empire, Ch. X.

Our own was a *stolen* match. GOLDS., Good-nat Man, V.

She's engaged in .. organizing shop assistants and *sweated* work-girls. BERN. SHAW, Getting Married, (227).

An excellent start has been made in raising wages in certain *sweated* trades. Westm. Gaz., No. 6423, 1b.

Note: Observe that some past participles, such as *distraught*, *forlorn*, which are used only as adjectives, have lost all their other verbal forms.

The *distraught* father had appealed to the social worker. Eng. Rev., No. 63, 384.

29. Obs. I. In the majority of cases the attributive past participle, so far as it is of a distinctly verbal nature, is of a perfective aspect or character. Thus in most of the preceding quotations. But it may also have a durative meaning, i.e. it may be capable of being expanded into an adnominal clause containing a passive present participle. Thus in:

Heaven had placed her there for the safety and protection of the *persecuted* stranger. SCOTT, Mon., Ch. XXVIII, 301. (= the stranger *who was being persecuted*.)

He caused one of his attendants to mount his own *led* horse. id., Ivanhoe, Ch. II, 22. (= his own horse *which was being led*.)

Ellen and I will seek apart, / The refuge of some forest cell, / There, like the *hunted* quarry dwell, / Till on the mountain and the moor / The stern pursuit be pass'd and o'er. id., Lady, II, XXIX, 24. (= the quarry *which is being hunted*.)

Two *led* horses, which in the field always closely followed his person, were struck dead by cannon shots. MAC., Hist., VII, Ch. XX, 220.

- II. The relation between the participle and the noun modified is not seldom one for which there is no parallel in the relation between any of the other forms of the verb and its object. Thus in some combinations with:

*born*. He never was so delighted in his *born* days. RICHARDSON, Pamela, III, 383<sup>1)</sup>

You shall rue it all your *born* days. DISRAELI, Viv. Grey, VI, 1, 286<sup>1)</sup>.

*confirmed*. The Englishman is a *confirmed* grumbler at the weather. Westm. Gaz., No. 6240, 2a. (= a man *whose grumbling at the weather has become confirmed*, i.e. firmly established.)

<sup>1)</sup> MURRAY.

*A confirmed invalid.* MURRAY, *s.v.* *confirmed*, 2.

*destined.* The *destined combatants* returned no answer to this greeting. SCOTT, *Fair Maid*, Ch. XXXIV, 358. (*the men who were destined to be combatants.*)

*A destined errant knight* I come, / Announced by prophet sooth and old. *id.*, *Lady*, I, XXIV.

*past.* Both are *past-masters* in the old diplomacy. *Westm. Gaz.*, No. 7649, 1b. (*Past-master* = one who has filled or passed, the office of 'master' in a guild, civic company, freemasons' lodge, club, and, by extension, the apprenticeship to any business.)

*threatened.* This had the effect of averting the *threatened misfortune*. SCOTT, *Old Mort.*, Ch. III, 36. (= *the misfortune with or by which he was threatened.*)

At last he rose up from his bed, / That he might ponder how he best might keep / *The threatened danger* from so dear a head. MORRIS, *The Earthly Par.*, *The Son of Cræsus*, IV.

*The threatened railway strike.* *Times*, No. 1807, 662 d.

Compare the following combinations with the normal relation :

*Threatened men* live long. *Prov.* (= *men that are threatened.*)

He took his post near Louvain, on the road between two *threatened cities*. MAC., *Hist.* VII, Ch. XX, 213.

- III. Sometimes the participle has been formed from a verb of declaring that is followed by a predicative adnominal adjunct of the second kind (see my *Gram.* of Late Mod. Eng., Ch. VI. 14), the word-groups admitting of varied interpretations.

- i. The whole world is wondering at our stupidity in being thus misled by a man who is *an admitted rebel*. *Eng. Rev.*, No. 111, 166. (= *a man who is admitted to be a rebel.*)

The hearing of the charge against *the alleged conspirators* at Pretoria has been postponed. *Times*. (= *the men who are alleged to be conspirators.*)

- ii. The former (sc. young man) [is] *an avowed admirer of your ladyship*. SHER., *School for Scand.*, I, 4, (364). (= *a man who has avowed himself to be an admirer of your ladyship.*)

He instantly arrested the *confessed culprit*. *Times*, 1898, 552 a. (= *the man who had confessed himself to be the culprit, or the culprit who had confessed.*)

Mr. Cavaignac has done his duty .. in instantly arresting the *confessed culprit*. *Times*.

Nor can I pretend to guess under what wicked delusion it is that you kiss a *declared lover*. SCOTT, *Fair Maid*, Ch. XXV, 261. (= *a man who has declared himself to be a lover.*)

Dryden generally exhibits himself in the light, if not of a *professed misogynist*, yet of one who delighted to gird at marriage. SHAW, *Hist. Eng. Lit.*, Ch. XII, 229. (= *a man who has professed himself to be a misogynist.* Compare: I have *professed me* thy friend. SHAK., *Oth.*, I, 3, 342. Compare also: a *professing misogynist* = *a man who is professing to be a misogynist.*)

- IV. A genitive or possessive pronoun modifying the head-word of an attributive past participle may also in various ways be related to the verbal notion implied in the latter. Thus especially in combinations with :

*appointed.* And out he went into the world, and toiled / In *his own appointed way*. JOHN HAY, *The Enchanted Shirt*, XIX. (= *the way which he had appointed for himself.*)

He had taunted the Tories with *their appointed destiny* of "stewing in Parnellite juice". *Times*. (= *the destiny which was appointed for them.*)

Before long matters may develop in such a manner that a British Ambassador may again be in *his appointed place* in Petrograd. *Rev. of Rev.*, No. 338, 94 a. (= *the place to which he has been appointed.*)

*decided.* Mrs. Sowerberry was *his decided enemy*. DICK., *Ol. Twist*, Ch. VI, 65. (= *a person who had decided to be his enemy.*)

*destined.* To restore her to *her destined Husband*. STEELE, *Tatler*, No. 58. (= *the husband that was destined for her.*)

However much he yearned to make complete / The tale of diamonds for *his destined boon*. TEN., *Lanc. and El.*, 91. (= *the thing which he destined to be the boon to be offered to the Queen.*)

*devoted*. They agreed with *his devoted sister* .. as to the prudence of keeping him out of England for a time. MERED., *Lord Ormont*, Ch. II, 29. (= *his sister who had devoted herself to him*, i.e. *his sister who was zealously attached to him*.)

*limited*. I'll make so bold to call, / For 'tis *my limited service*. SHAK., *Mac b.*, II, 3, 55. (= *the service to which I have been limited*, i.e. appointed.)

*meditated*. Wringing convulsively the hand of *his meditated father-in-law*, ... the ingenuous young suiter faltered forth [etc.]. LYTTON, *My Novel*, II, XII, Ch. XI, 814. (= *the man whom he meditated making his father-in-law*.)

*presumed*. Mr. Cross has voted twice with the Government for every time that he has voted with *his presumed friends*. *Westm. Gaz.*, No. 5071, 2c. (= *the members who were presumed to be his friends*.)

*threatened*. He did not see *his threatened foe*. MORRIS, *The Earthly Par.*, *The Man born to be King*, 43a. (= *the foe with or by whom he was threatened*.)

And that weak wailing of the child, / *His threatened dreaded enemy*. ib.

- V. The past participle not unfrequently seems to have the value of a present participle, or, at least, to be exchangeable for a present participle without much change of meaning. For illustration from SHAKESPEARE see also ABBOT, *Shak. Gram.*<sup>2</sup>, § 294.

And, gentle Puck, take this *transformed scalp* / From off the head of this Athenian swain. SHAK., *Mids.*, IV, 1, 67. (= *transforming scalp*, or perhaps, *scalp with which he has been transformed*.)

This ornament is but the *guiled shore* / To a most dangerous sea. id., *Merch. of Ven.*, III, 2, 97. (= *guiling* or, perhaps, *full of guile*.)

"Away, harlot!" muttered Clodius between his *ground teeth*. LYTTON, *Pomp.*, V, Ch. VI. (Compare *grinding teeth* = grinders = molar teeth.)

Do we not while away moments of inanity or *fatigued* waiting by repeating some trivial movement or sound? G. ELIOT, *Sil. Mar.*, I, Ch. II, 15. (= *fatiguing* or, perhaps, *full of fatigue*.)

With *hung* head and tottering steps, she instinctively chose the shortest cut to that home. MRS. GASK., *Mary Barton*, Ch. XX, 216.

Thus also in the following quotations from SHAKESPEARE, in which the participle appears to indicate an inclination, a habit or an inherent capability to do whatever is expressed by the verb.

It is *twice blest*; / It blesseth him that gives and him that takes. *Merch. of Ven.*, IV, 1, 186. (According to the *Clar. Press* editors = *endowed with double blessing*. Compare: In its injurious effects on both parent and child a bad system is twice *cursed*, a good system is twice *blessed* — it blesses him that trains and him that's trained. SPENCER, *Educ.*, Ch. III, 92b.)

Then in despite of *brooded* watchful day, / I would into thy bosom pour my words. *King John*, III, 3, 52.

I was never *curs'd*; / I have no gift at all in shrewishness. *Mids.*, III, 2, 300. (= *given to cursing*.)

Here she comes, *curs'd* and sad ib., III, 2, 439.

Revenge the jeering and *disdain'd* contempt / Of this proud king. *Henry IV*, A, 1, 3, 183.

Conversely the transferring of the present participle from its proper subject may result in its assuming the value of a past participle.

I have seen the day / That I have worn a visor, and could tell / A *whispering* tale in a fair lady's ear. SHAK., *Rom. and Jul.*, I, 5, 27.

- VI. Some adjectival past participles formed from transitive verbs have the value of an active perfect present participle with pregnant meaning, so that the verb from which they have been formed may also be considered intransitive through having absorbed its object. Thus:

*drunk(en)* = having drunk (too much and consequently intoxicated), as in *the man is drunken*, *a drunken man*. Compare the Latin *homo potus*.

*learned* = having learned (much), as in *a learned man*.

*mistaken* = having mistaken (something), as in *the mistaken multitude*, *he is mistaken*.

*read* = having read (much), as in *to be read in the classics*.

Thus also *drawn* = having drawn (the sword), now only archaic, as in:



Why are you *drawn*? SHAK., Temp., II, I, 308.

- VII. Sometimes, especially in SHAKESPEARE, we find past participles with the value of adjectives in *able* or *ible*. Compare ABBOT, Shak. Gram.<sup>3</sup>, § 375; FRANZ, Shak. Gram.<sup>2</sup>, § 662.

Inestimable stones, *unvalued* jewels. Rich. III, I, 4, 27. (= *invaluable*.)

All *unavoided* is the doom of destiny. ib., IV, 4, 217. (= *inevitable*.)

With all *imagined* speed. Merch. of Ven., III, 4, 52. (= *imaginable*.)

You have displaced the mirth, broke the good meeting, / With most *admired* disorder. SHAK., Macb., III, 4, 110. (= *admirable* in the now obsolete sense of *to be wondered at*, as in: But, howsoever, strange and *admirable*. id., Mids., V, I, 27.)

Mary was an *easily satisfied* little person. Eng. Rev., No. 61, 89.

Conversely adjectives in *able* or *ible* are sometimes equivalent to present participles.

There was a fire half-way up the chimney and roaring and crackling with a sound that of itself would have warmed the heart of any reasonable man. This was *comfortable*, but this was not all. DICK., Pickw., Ch. XIV, 120.

This was an *uncomfortable* coincidence. id., Cop., Ch. V, 35 a.

30. Comparatively unusual is the attributive use of the past participle of verbs governing a prepositional object. In this case the preposition is regularly retained. Such a word-group is, indeed, frequent enough in post-position to its head-word, but in this case it is felt as (a constituent of) an undeveloped clause, i.e. the participle is fully apprehended as a verbal form. Some combinations are, however, of general currency; some appear especially when furnished with the negating prefix *un*. See also 33, and compare JESPERSEN, Mod. Eng. Gram., II, 14.341 and DEUTSCHBEIN, System der neuenglischen Syntax, § 43, 3, Anm. 2.

Then there were the *much-talked of* perils of the Tappaan-zee. WASH. IRV., Dolf Heyl. (STOR., Handl., I, 124).

He heard his dear and his *doted-on* Mary Anne say ... "Do you think I could care any thing for that lame boy?" LYTON, Life of Lord Byron, 14 a.

Was he not .. the most brilliant and most *sought-after* young man in all England? EL. GLYN, Halcyone, Ch. XI, 97.

They were content to pay the European trader the *agreed-upon* price. Westm. Gaz., No. 6483, 7 a.

The *longed-for* just and democratic peace. Rev. of Rev., No. 338, 93 a.

31. As to intransitive subjective verbs the attributive use of the past participle is confined to such as express a change of place or state. Even with this restriction the application has only a limited currency, some participles of this description hardly admitting of being employed attributively. Thus we could not say *\*a walked passenger*, *\*a laughed girl*, *\*a barked dog*, *\*a slept child*, *\*a swum boy*, etc.

Nor do we meet with such combinations as *\*a died man* (compare however, *a deceased man*), *\*the started train*, *\*a come guest*, etc., although here there is a distinct reference to a change of some description or another. Also in some of the following quotations, marked with an asterisk, the attributive use of the participle has a somewhat incongruous effect. The fact is that the attributive use of these participles is mostly attended by a distinct fading of the verbal principle. Total loss of this principle may even render possible the attributive use of participles which do not imply any change of place or state. Thus in *a travelled man*, (= a man experienced in travel), *mistaken people* (= people guilty of a mistake). Thus also in such compounds as *a well-behaved man*, *a plain-spoken man*, which express a

permanent habit or cast of mind. See 39, b, 2 and compare WILMANNS, *Deutsche Gram.*, III, I, § 59; DEUTSCHBEIN, *System der neueng. Synt.*, § 59.

The student may here be reminded of the fact that verbs which express a change of place or state can be easily told by their being conjugated in Dutch and German by respectively *zijn* and *sein*.

It may finally be observed that attributive past participles formed from intransitive verbs are regularly placed before their head-words.

Here follow some quotations illustrating the attributive use of :

*assembled*. He was shortly afterwards elected, by the unanimous voice of the *assembled* company, into the tap-room chair. DICK., *Pick w.*, Ch. XVI, 139.

*deceased*. They were contented to wish success to the son of a *deceased* presbyterian leader. SCOTT, *Old Mort.*, Ch. III, 30.

He lived in chambers which had once belonged to his *deceased* partner. DICK., *Christm. Car.*, I.

*departed*. Their talk was often about the *departed* mother. THACK., *Pend.*, II, Ch. XXIX, 321.

\* *escaped*. Nobody thought for a moment that he was the *escaped* convict about whom such a stir had been made. TITBITS.

*Escaped* prisoners. MORNING LEADER.

*faded*. The fields with *faded* flowers did seem to mourn. SPENSER, *Colin Clout*, 27.

*foregone*. The result was a *foregone* conclusion. PHILIPS, *Mrs. Bouverie*, 37.

*mouldered*. A *moulder'd* church. TEN., *En. Ard.*, 4.

*retired*. He was a *retired* servant, with a large family come to him in his old age. THACK., *Sam. Titm.*, Ch. VII, 82.

*shrunk*. He had rather a *shrunk* appearance. G. ELIOT, *Mill*, II, Ch. IV, 154.

\* *strayed*. pin-fold, sheep-fold, but also a 'pound' for *strayed* cattle. Note to MILT., *Comus*, 7 (Clar. Press).

*sunk*. The *sunk* corners of her mouth. HARDY, *Tess*, V, 314.

*sunken*. He met her gaze with those yearning *sunken* eyes. MRS. WARD, *Rob. Elsm.*, II, 266.

\* *travelled*. The phenomenon of *travelled* or perched blocks is also a common one in all glacier countries. WALLACE, *Isl. Life*, VII, 106<sup>1)</sup>.

*Travelled* or artificial earth has repeatedly been found. D. D. BLACK, *Hist. Brechin*, XI, 253<sup>1)</sup>.

32. Obs. I. Sometimes the attributive past participle corresponds to a transitive verb that has been turned into an intransitive through the dropping of the reflexive pronoun. Compare WILMANNS, *Deutsche Gram.*, III, I, § 59, 2.

Where is this *perjured* dancing girl of yours? ANSTEE, *A Fallen Idol*, ProI., 14.

Acting on information volunteered by a *surrendered* Boer, Captain Valentine left Pretoria this evening for the purpose of capturing a large herd of cattle. Times.

- II. Only the participles of such intransitives as express a passing into another state appear to be capable of being used predicatively. In this application they are practically pure adjectives.

Sir Henry came pottering in — oh, so *shrunk* in appearance. SARAH GRAND, *Our Man. Nature.*, 31.

His cheeks were *sunken* and his eyes unnaturally large. DICK., *Ch u z.*, Ch. XXIX, 237<sup>a</sup>.

The predicative use of participles formed from other intransitives, as in the following quotation, appears to be rare. Compare, however, 29 Obs. VI.

His valet-butler found him already *bathed*, and ready for a cup of tea at half past seven. WELLS, *The Soul of a Bishop*, 89.

<sup>1)</sup> MURRAY.

33. Derivatives with the negating prefix *un* are freely formed from most adjectival past participles corresponding to objective verbs. Such as correspond to subjective verbs seem to be rare. Compare also WILMANNS, *Deutsche Gram.*, III, 1, § 59, 4.

- i. \*The house was several centuries old, with a long *unbroken* family history. SARAH GRAND, *Our Manifold Nat.*, 31.

And thy sharp lightning in *unpractised* hands / Scorches and burns our once serene domain. KEATS, *Hyp.*, I, 62.

White as the driven *unsullied* snow. ANNIE BESANT, *Autobiography*.

Religion! what treasure *untold* / Resides in that heavenly word! COWPER, *Alex. Selk.*, IV.

Small dealers as they were, and grimy and *unwashed*, they had their regular avocations. JOHN OXENIHAM, *A Simple Beguiler*.

\*\* Where was he to date from? Not from home, or the *unheard-of* arrival of letters there would arouse suspicion. *ib.*

One Saturday afternoon, at dusk, great consternation was occasioned in the Castle by the *unlooked-for* announcement of Mr. Dombey as a visitor. DICK., *Domb.*, Ch. XI, 94.

- ii. My heart *untravell'd* fondly turns to thee. GOLDSM., *Trav.*, 8.

34. Obs. I. Sometimes we find these derivatives with privative *un* followed by the preposition *by* (in Older English and, archaically, in Present English *of*) denoting a relation of agency, which shows that some verbal force may cling to them. It may, however, be observed that the word-group past participle + *by* (or *of*) + name of agency may sometimes also be understood as a kind of unit that has the value of an adjective denoting a state, to which *un* is affixed as a negating prefix.

- i. The board was *uncovered by a cloth*. SCOTT, *Ivanhoe*, Ch. III, 24. (= *bare*.)

The arrival of the Force was quite *unexpected by* the public. *Times*, No. 1972, 1a.

She thought herself *unloved by* him. RICH. BAGOT, *The Just and the Unjust*, II, Ch. II, 43 (T.).

Thou merry, laughing sprite! / With spirits feather-light, / *Untouched by* sorrow and *unsoiled by* sin. THOM. HOOD, *Parental Ode*.

A secluded region, *untrodden* as yet *by* tourist or landscape painter. HARDY, *Tess*, I, Ch. I.

- ii. And to this end (he) / Had made the pretext of a hindering wound, / That he might joust *unknown of* all. TEN., *Lanc. and El.*, 581.

II. Also when no prepositional phrase with *by* (or *of*) follows the verbal force may stand forth quite distinctly in such derivatives.

She had sat the whole evening through in the same chair without occupation, not speaking, and *unsspoken to*. TROL., *The Warden*, Ch. VI, 80.

Thus even when used attributively, as in

If, after all, the *unhoped-for* son should be born, the money would have been thrown away. G. ELIOT, *Dan. Der.*, II, Ch. XV, 236.

(To be continued.)

H. POUTSMA.



## Notes and News.

**English Studies 1920.** It will probably surprise no one who is at all acquainted with the present cost of publication of books and periodicals that we are at last obliged to raise the subscription to E. S. from f 3.60 to f 6.—. Since January 1918, when it was fixed at the former price (for *The Student's Monthly*), printers' rates have increased enormously, and an important further rise is now expected, as a result of the typographers' movement of the last few months. It will be plain that a periodical cannot be printed and published at the same price as two years ago if it is to pay its way; evidence to this effect is the expected disappearance of *De Beweging*, *De Nieuwe Groene*, and other journals.

Apart from the inevitable necessity of the measure, we feel sure all our readers will agree that *English Studies* has this twelvemonth supplied them with a better six shillings' worth than its predecessor; and we have reasons for believing that the second year will be an improvement on the first.

Owing to pressure of other work, Mr. G. H. Goethart has to resign his editorship. His place on the board of editors will be taken by Dr. E. Kruisinga.

We are able to give an outline of the contents of *English Studies* in 1920. Mr. H. Poutsma will contribute a paper on the *Infinitive*. Dr. Kruisinga will publish his *History of English Lawcourts*, already announced, also *Notes on the Study of the English Church*, and *Critical Contributions to English Grammar*. Literature will be represented (*inter alia*) by a series of essays on Living Authors. Mr. A. G. van Kranendonk — who will continue his *Notes on Modern English Books* — will open it with a study on *Joseph Conrad* in the February-number. Other studies to follow are: *Patrick MacGill*, by Miss L. Snitslaar, *W. B. Yeats*, by Mr. W. van Doorn, *Arnold Bennett* by Mr. G. H. Goethart, *Gilbert Cannan* by Mr. A. G. van Kranendonk, and *Wilfrid Wilson Gibson* by Mr. W. van Doorn.

If we add that *English Studies* is to be the official organ of *The English Association in Holland*, it will be clear that, given the support of our students and teachers, it has a good future before it. May it flourish!

**English Association in Holland.** On October 19<sup>th</sup> a meeting was held at Utrecht of representatives of the English Clubs at Amsterdam, Groningen, The Hague, Rotterdam and Utrecht, the English Lecture Association at Haarlem, the English Section of the „Vereeniging van Leeraren in Levende Talen”, and the board of Editors of “English Studies”, at which it was decided to found an *English Association in Holland*. The object of the Association will be to promote the knowledge of English life and culture in Holland, by organising courses of lectures by English artists, scholars and men of letters, and by facilitating intercourse between those engaged in English studies in Holland and England.

The provisional committee is preparing a programme for 1920/'21, particulars of which will in due course be announced in *English Studies*. Those who are in sympathy with the aims of the Association are invited to join one of the local branches or to apply for general membership to the hon. secretary Miss A. W. Denijs, 56 Oude Gracht, Utrecht.

**London Holiday Courses.** Some of our readers who attended the Holiday Courses organised by the University of London last summer have been good enough to send us more or less detailed reports of the proceedings. We believe that we are doing Dutch students and the English organisers a service

by giving a brief synopsis with such criticisms, favourable and adverse, as our correspondents have made.

The two reports of the course conducted by **Prof. Walter Ripman** agree in expressing a feeling of general satisfaction with what their writers had seen and heard. Mr. Ripman's own indefatigable kindness, Mr. Allen Walker's lectures on the History of London, Mr. B. Macdonald's recitation, Miss V. Partington's Reading Class, are singled out for special praise. It seems worth quoting a sentence like the following: "The way in which Mr. Walker conducted a party of over two hundred over these various buildings (Tower, Guildhall, etc.), how he made himself understood by every one of them, called their attention to the principal parts, was simply splendid."

This appreciative tone is not, however, sustained throughout. A series of six Lectures on "Some Geographical Aspects of Liberty, Equality, Fraternity" by Prof. L. W. Lyde comes in for very severe criticism. Not only is this not the sort of subject foreign students of English go to London for; but Mr. Lyde's language seems to have often been far from simple, so that many students had great difficulty in following his lectures. Besides, the Professor seems to have roused his students' national feelings to such a degree that when he had finished, a "storm of indignation" was his reward! "Not the Germans alone got a turn; the Italians were highly indignant at Mr. L.'s opinion about the Fiume-affair, and when the Scheldt-question came under discussion the Dutch, 'though legally quite right' as Prof. L. said, were stated 'to behave shabbily!' Even the Jews got some very unfavourable remarks."

Two lectures on *English Romanticism* and one on *Rudyard Kipling* by Mr. G. E. Fuhrken threw no new light on the subjects treated, and were, besides, delivered rather monotonously.

As for the principal part of the course — the language training — we find it consisted of 1<sup>o</sup> five lectures by Mr. Ripman on *The Sounds of Spoken English*; 2<sup>o</sup> intonation lessons by the same; 3<sup>o</sup> exercises in practical phonetics, viz. a series of dictations of phonetic script; 4<sup>o</sup> reading classes; 5<sup>o</sup> conversation classes. The value of all these appears to have been unequal. Of the lectures sub 1<sup>o</sup> it is said: "Although this subject is not altogether new for most of the Dutch students, it is by no means useless to go through the whole of phonetics by way of recapitulation." The intonation lessons are commended, though "a few students" doubted their utility. As to the exercises in practical phonetics, "for some of us they may have been too elementary." The reading classes consisted of eight students at most. "Whether they were of much help, greatly depended on the various teachers," and on another factor, namely the great differences in proficiency among the various students. This seems to have seriously hampered the whole course whenever it came to practical work. The conversation-classes are stated to have been of little use. Some teachers tried to get the students talking on some subject, with little success; others preferred to give their own views, at times interrupted "by one or two of the most forward students." We will quote the conclusions of one correspondent in full: "On the whole, the course was not much use as regards the conversation. As most of the conversation was carried on between the students, there was not much opportunity of hearing good English. And as sometimes eight or ten students were put up at the same boarding-house, it was hardly possible ever to get away from each other's broken English, except when one was staying with an English family."

This is the inherent drawback of a course for foreigners, especially of

one for students of various nationalities. Its counterpart, the opportunity for getting to know people from different European countries, is emphasized by our other informant. The question is: which weighs more heavily?

Before passing on to the other course — we reserve our conclusions to the end of this summary — we must mention the complaint that the accommodation, often procured by the University authorities, was sometimes very unsatisfactory. We have no doubt the Extension Board will see into this matter before the next summer course.

In one of the six reports to hand of the course conducted by **Mr. Daniel Jones** we were struck by the remark that the several hundreds of students from some ten or twelve different countries had been classified beforehand for the special pronunciation and fluency classes, "taking also into account the difficulties to be faced with regard to the peculiarities of pronunciation of each particular nationality." Opinion on the course is fairly well represented by the admirably pointed remarks one correspondent has jotted down on a postcard: "On the whole the *lectures* were too elementary for people who had passed their Dutch A & B exams. Splendid I thought Miss Armstrong's ear-training exercises, and they have been a great help to me in teaching my 'beginners in English' this year. The practical classes too were useful, but on the whole the knowledge of English which the Dutch students possessed, seemed rather to overwhelm the professors, one of them as least didn't quite know what to do with us always, talked about books etc. I suppose Mr. Jones and his staff intend to have classes for more advanced pupils which I am sure will be a great success, as the staff is thoroughly competent indeed!"

The course included:

- a. six lectures on Methods of Language Teaching, by Mr. Palmer.
- b. six lectures on English Phonetics, by Mr. Dan. Jones.
- c. daily ear-training exercises, by Miss Armstrong.
- d. daily practical classes,
  1. pronunciation exercises
  2. fluency practice.

"To arrange these subjects according to their importance for Dutch students for the A & B certificates," a correspondent writes, "they should, in my opinion, be taken in reversed order. What, then, was the fault with *a*, the lectures on methods of language teaching by Mr. Palmer? Well, what he told us was not more than what any young fellow in the higher forms of a training college for teachers knows from his handbook of pedagogics. Though numbers of students seemed to like these lessons very much, the fact only that they offered an opportunity of hearing a first-rate pronunciation of the English language, interested those students who were teachers themselves.

Mr. Jones' lessons on phonetics were — as might be expected — excellent and highly interesting. But — they were too elementary. A-candidates have to know three or four times as much, I think."

From another report: "It was, on the whole, too easy for the Dutch students. . . . The 'ear-test' lessons were splendid."

The fact that stands out most clearly from these reports is that, for the majority of the Dutch students, at any rate, the courses were too elementary. Another objection to them is that they deal too exclusively with phonetics and speech training. "It would have been a good thing if there had been lessons on idiom, literature and other subjects," one of Mr. Jones' students writes. Another mentions among his desiderata: "a course in English literature."



Mr. Ripman's course included one — with what result we have seen above. The reason is obvious. A complete course for foreigners should include lectures on English literature (contemporary literature, by preference, though not primarily Kipling!), English art, English life, etc. *given by the most competent authorities on these subjects, just as English phonetics is given by the most competent phoneticians*. When Dutch students go to London for a course of phonetics, they want to hear Mr. Ripman or Mr. Jones; when they go to hear lectures on literature or idiom, they want men like Sir Arthur Quiller Couch or Mr. Henry Bradley. We believe that the directors of the *Sorbonne* and the *Alliance française* could give points to their English colleagues!

It appears that Mr. Jones intends to organise courses for advanced students in future. The programme of the Vacation Course to be held from Dec. 30<sup>th</sup> 1919 to Jan. 9<sup>th</sup> 1920, inclusive, shows no evidence of this intention being carried out as yet. The fee is £22 s. od. Application for admission should be made as usual to Mr. W. W. Seton, Secretary, University College, London, W. C. 1, who will also supply the necessary declaration for obtaining passports.

Finally, mention must be made of a suggestion put forward by one correspondent, that a similar course should be organised in Holland for the benefit of those who are unable to go to London. We can inform those interested in this matter that it will be considered by the Committee of the *English Association in Holland*.

**A New Shakespeare Edition.** The syndics of the Cambridge University Press have made arrangements to publish a new and complete edition of Shakespeare, with a revised text, under the joint editorship of Sir A. Quiller Couch and Mr. J. Dover Wilson. The text will be prepared in accordance with the findings of modern Shakespearian scholarship, and will be based upon the originals, *i.e.*, on good quarto texts, where such exist, and in other cases on the first folio. It is hoped by this means to present at once a truer and a more conservative text than has hitherto been accessible, the importance of the quartos having, it is believed, missed due recognition by previous editors. An attempt will also be made, for the first time, to place the dramatic punctuation of the old texts within reach of the modern reader by a simple system of translation, which will require no effort to follow. The spelling will be modern, save where the original gives help to the meaning, ease to the scansion, or grace to a rime. The work will appear, play by play, a volume for each play, as the editors proceed with their task; and the volumes will be sold separately. They will be portable and durable—of handy size and well bound. The syndics of the Cambridge University Press hope that this edition—for which the type has been selected and the format arranged by Mr. Bruce Rogers—will be found acceptable as representing alike sound scholarship and good workmanship. The first volume, *The Tempest*, will include general prefaces to the whole edition by the joint editors. Sir Arthur Quiller Couch will also contribute brief introductions to the several plays, and a short appendix on the stage history of the play will be provided by Mr. Harold Child. There will be a few pages of notes—mainly textual, the rest concerned with the results of recent investigation, or with some capital difficulties. These notes will be kept apart from the text, to the reader's enjoyment, of which all "apparatus" is purposely kept subordinate. Each volume will contain a frontispiece in photogravure.

(*Times Lit. Suppl.* Nov. 20, 1919.)

## B-Examination Essays 1919.

1. Explain your conception of an *Epic*, and illustrate it from the works you have read.
2. Milton's place in the history of the *Epic*.
3. Trace the relation between *Launcelot* and *Guinevere* in English literature.
4. The figure of *Gawain* in Arthurian romance.
5. Give an account of the *chronicle play* before Shakespeare.
6. What is meant by a *Marlowesque drama*? Illustrate your opinion from Marlowe's plays.
7. *Spenser* is at once the child of the Reformation and the Renaissance. Discuss.
8. State the epical and non-epical qualities of the *Faerie Queene*.
9. The uses of *underplots* in Shakespearean tragedy.
10. Discuss Shakespeare's treatment of the *stronger passions* in the plays you have studied.
11. *King Lear* a tragedy of extremes.
12. The treatment of love in *As you like it*.
13. *Defoe* as a novelist of low life and of adventure.
14. The verisimilitude of the *Journal of the Plague Year*, *Robinson Crusoe* and the *Memoirs of a Cavalier*.
15. *Swift's* character as it appears from his works.
16. Account for the popularity of *Gulliver's Travels*.
17. *Goldsmith* as a humorist.
18. Characterisation in the *Vicar of Wakefield* and in the *Plays*.
19. To what qualities do *Scott's novels* owe their immense popularity.
20. Give an account of the *Bride of Lammermoor* and estimate it as a work of art.
21. Discuss the statement that *Shelley* contributed to English literature the qualities of ideality, freedom and spiritual audacity.
22. A critical discussion and appreciation of *Prometheus Unbound*.
23. *Keats's* position among the poets of his own day.
24. *Keats's* narrative poetry.
25. Landscape in *Wordsworth*.
26. *Wordsworth's* poetry before 1798.
27. *Thackeray* has been called cynical. Give your opinion.
28. *Thackeray's* Irish characters.
29. *Dickens's* moral purpose.
30. Draw a comparison between *Mr. Pecksniff* and *Uriah Heep*.
31. Account for the enduring popularity of the *Brontë-novel*.
32. The characteristic qualities of *Wuthering Heights*.
33. Psychology in *George Eliot's* novels.
34. Discuss the demerits of *Middlemarch* and *Daniel Deronda*.
35. To what causes must it be ascribed that *Browning's plays* are unsuccessful stage-plays.
36. An appreciation of *Browning's Saul*.
37. Show from *Tennyson's poetry* to what extent he was influenced by his early surroundings.
38. Discuss *Tennyson's historic Trilogy*.
39. Compare *Morris* and *Rossetti* as story tellers.
40. Discuss the characteristic qualities of *The King's Tragedy*, *The white Ship* and *Sister Helen*.
41. *Morris* has been called a typical romantic poet. Discuss.
42. *Sigurd the Volsung*.
43. *Meredith* as a critic of English life and character.
44. To what qualities does *The Egoist* owe its great praise of being one of the strongest novels of the Victorian age?
45. Discuss the development of the so-called *English sonnet*.
46. *Milton's* place in the development of the sonnet.

## The Degree.

It is expected that the Higher Education Bill will have been passed when this issue appears. An amendment proposed by Mr. K. ter Laan c.s. to allow holders of a B-certificate in French, German or English, or of an M. O. certificate in Dutch to graduate without any previous examinations, was defeated on December 5 by 46 votes against 23.

## Questions.

7. (See E. S. I. 4.) Answer. I could not say whether *ear-specialist* is the every-day word for *oorarts*, but submit the following quotations that have lately come to my notice:

We speak of an *aural surgeon* and of *oral teaching*. Bridges, *On English Homophones*, pg. 26.

Stephen Paget, F. R. C. S., Consulting Aural Surgeon at Middlesex Hospital. *Athenæum*, No. 4674, pg. 1144. 2. Z.

8. Could any reader supply information about *Challenger*, the writer of "The Ballad of the Euston Road", and about Patrick MacGill, "The Ratpit", "Children of the Dead End"? — Has the latter really lived among the navvies, or is this fiction; does a biography of him exist? I have not been able to find these authors in "Modern English Writers" by Harold Williams, and should like to know something about them. Z H. C. A.

Answer. About *Challenger* no information is to hand yet, beyond the reason why he is not to be found in Harold Williams, viz. that his Ballad was written in war time, whereas "Modern English Writers" closes with 1914. We shall be grateful for any details our readers can supply.

As to *Patrick MacGill*, it happens that one of our contributors is at work upon an article about him, which is to appear in our next April issue. She has been good enough to send us the following short sketch, drawn up from data furnished by Mr. MacGill himself.

Patrick MacGill was born in a Donegal village about 1890, the son of very poor parents. He began life as a farm hand at the age of twelve and before reaching 24 had achieved fame as a poet and novelist.

After his farm work he made his way to Glasgow and worked for some years as a navvy. Then he attempted newspaper work at Fleet Street, but the life did not suit him. After that a gentleman who had been interested in him, got him a post as Librarian at Windsor. When the war began he seems to have gone out as a correspondent for some newspaper or other.

From his hand appeared: "Children of the Dead End", largely autobiographical, where the author figures as Dermot Flynn, "The Ratpit", closely connected with the former book. At the age of nineteen he published a small volume of poems "Gleanings from a Navvy's Scrap-Book", and later on "Songs from the Dead End". During the war he published: "The Amateur Army", "The Red Horizon", "The Brownies", and a volume of poetry "Soldier Songs". His latest novel, "Maureen", dealing with the Sinn Fein movement, has just appeared. (Herbert Jenkins, 7/— net.)

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## Translation.

### Loneliness.

1. He had always been fond of walking.
2. Circumstances had fostered the inclination.
3. He had been born and had spent his boyhood in a little town where



you couldn't go outside the door, so to speak, without being surrounded by the most beautiful landscape of woods and moors and running water.

4. Many a half-holiday he had wandered dreamily about there, and during his solitary walks (for he who loves nature worships her in solitude) had nourished his spirit with the beauty of a thousand shapes and colours and sounds: a flower, a bird, a cloud floating through the air; the wind rustling in the tops of the tall trees; all these things appealed to his heart.

5. Then came the day on which he was to go to London.

6. As happens so often, his father, a clergyman, was more richly blessed with children than with worldly goods; so the proposal of the wealthy merchant of Amsterdam to take his young nephew into his business, was gratefully accepted.

7. In order to become a good business man, and at the same time to learn English thoroughly, he was first to spend a year or two at an office in London.

8. How his friends and his brothers envied him!

9. For London was fairyland.

10. What wonderful things the English master at school had not told them about that city!

11. The great city of the world, where things were to be seen, and where things happened of which the wildest imagination can form no conception.

12. Yes, John was a lucky fellow, whom fortune had favoured above hundreds.

13. They had told him this so often — parents, brothers, friends — that John had come to believe it himself, and had set out on his journey full of hope and courage.

14. During the first few weeks he had indeed used his eyes to the utmost.

15. The school-book that told about London, had not exaggerated.

16. London was remarkable, tremendous, awe-inspiring; the Metropolis did indeed offer spectacles at every hour of the day, which made one shiver at one moment, and filled one with admiration, alarm, or awe the next.

17. And that endless stream of carriages, carts and people: where were they going?

18. What were they tearing along for?

19. What care was written on their faces?

20. Could he but have asked these questions of a single one.

21. But among all those thousands there was not one face in which his eye, when he looked at it, could rouse a look of pity, let alone one of sympathy.

22. Oh, if only he could return to his Dutch woods, where a whistling bird invited him, a branch swaying in the sunshine beckoned to him with its green fingers, where a leaf rustling in the summer breeze was music to his ear.

23. There were no people there.

24. But then he felt no desire for their presence.

25. The squirrel that he spied playing at the foot of a tree: the hawk that he stared after as it soared away over head: the sparrows and finches hopping gayly on the branches — these were company enough for him.

26. Oh, how he longed for them!

27. And for the first time he felt the depressing sadness of loneliness.

**Observations.** 1. He had always liked walking very much; had always been a lover of walking.

2. Many circumstances had contributed (not *attributed*!) to this. Circumstances had tended to develop this liking. The definite article had better be omitted before the word "circumstances", on account of its vague meaning. See Poutsma's Grammar Part II 659. If we translate: "Circumstances had led to this" we imply that they alone brought about the result: "the pamphlet which led to his (Shelley's) expulsion from University College" (Dowden, "P. B. Shelley", p. 213).

3. So to say. "A most glorious scenery" is not current, the Oxford Dictionary adds: now rare. "Landscape" is a more appropriate word, as our text reads "landschap", not "natuurschoon". What could be a fitter surrounding for this young English girl than this English-looking landscape. (Oxford Dictionary). "Rippling water" is not right as the adjective refers to the surface only. Flowing water. "Running Water" is the title of a novel by A. E. W. Mason.

4. Free afternoon. "Roam", Smith ("Synonyms Discriminated") says, "is often associated with restlessness or an impulse to uneasy wandering." Rejected lovers take to roaming. (Hardy "Return of the Native" I. 125.) Roaming over the ocean the chief of the Norsemen acquired the name of sea kings (Milner "History of England"). There is a poetic atmosphere about the word "roam". "Solitary" denotes no more than the absence of society, "lonely" conveys the idea of the melancholy or the forsaken, and is less appropriate here. Crabb's statement that "lonely" marks the state of a *thing* only, is wide of the mark. *Thousand* shapes and colours: a bad blunder! Admires her *alone* (viz. by himself). "Alone" may also express the same meaning as "only": He is happy, he alone, He who calls the day his own. Admires *it* alone: as a rule we find that Nature, the Soul, Night, Darkness etc., are spoken of as female persons. (Poutsma II 336). A cloud sailing (drifting; wafting) through the sky. The wind soughing through the trees. All this spoke to his heart.

5. Then the day came: When a non-interrogative sentence opens with another part of the sentence than the subject the order of words is verb-subject when the subject has the stronger stress or the greater weight (Kruisinga II A § 819.)

6. As is often the case; as frequently happens. "As happens more" sounds unidiomatic. Blessed with children rather than with worldly goods. "Minister": see observation on page 112. "Parson" usually has a more or less depreciatory meaning. Blessed *with* (not *in*) children (Oxford Dictionary sense 7 b.) The collocation "earthly goods" seems to be rare, or non-existent: earthly bliss, earthly flowers, earthly things. The proposal that his young nephew should get a place in his office. "Would" is wrong, as the auxiliary of the subjunctive is "should" in all persons. Should be taken into partnership (= admitted as a *partner*) is of course incorrect. Was readily (eagerly) accepted = werd gretig aangenomen.

7. "Man of business" = 1) one engaged in mercantile transactions (= business man); 2) a man of business-like habits, one skilled in business (= business man); 3) the professional agent who transacts a person's legal business (= solicitor). A *merchant* is one who transacts business on a large scale, cf. coal-merchant — coal-dealer; wine-merchant — wine-dealer. "He *would* first spend" is not correct because some arrangement has been made. At (in) an office. A London office.

8. "How he was envied by his friends and his brothers" is not literal enough (passive meaning). Wrong is: "How did his friends envy him," inversion being only exceptionally found in exclamatory sentences.

9. London was *the* Fairyland; in this sentence the definite article should not be used as the word "Fairyland" has the character of a proper-name. Fairy *country* is wrong.

10. *Marvels* are fictitious, wonders natural, and miracles supernatural (Smith). The same view is held by Graham: "A wonder is natural, a marvel is incredible. What is wonderful takes our senses; what is marvellous takes our reason by surprise."

11. Of which the wildest imagination could not form the faintest (slightest, least) idea. To be sure, John was a lucky (not *fortunate* or *happy*) fellow.

13. Had started on his journey (voyage); journey is the general word; it need not always be by land: On the return journey the sea was very rough ("Royal Magazine" Aug. 1912. 312) There is also a compound sea-journey. "Set out" is correct, Bradley says (Oxford Dictionary): "Set *out*" is felt as more appropriate than "set *off*" when the journey is undertaken with some deliberation, or is of an important or arduous character."

14. During the first *few* weeks. *Few* should not be omitted. He had stared his eyes out. He had been all eyes.

15. That treated of (dealt *with*) London.

16. *On* every hour. Here the preposition is wrong, we say *at* 5 o'clock, *on* Monday, *in* January, *in* 1919. *Now* made one shudder, *now* filled one... Respect = "eerbied." "Terror" is too strong a term for our "ontsteltens". So is "consternation".

17. "Rows of carriages" is less good, because motion must be expressed. Where did they go *to*? As a rule *to* is omitted in such sentences: "Where are you taking me?" (Windsor Magazine, Aug. 1908. 201.) Where are you going, you Devon maid? (John Keats, Poetical Works II 210) On the other hand when there is no verb to indicate whether place or direction is meant, *to* is used: What class? Where *to*? (Windsor Mag. Dec. 1911. 171.)

18. *For* what purpose (*With* what object) were they hurrying on?

20. If only he could have asked. It is a practice with the best writers not to separate "if only". Asked *it* of some one. After ask, know, try and some other verbs the Dutch "het" is usually left untranslated. See Kruisinga Handbook II, § 450.

21. But among all those thousands was not one face: In sentences in which inversion is caused by front position of the adverbial adjunct or clause the predicate is often preceded by weak *there* (Poutsma I 255) In the middle of the garden *there* is a pleasant seat (Shaw "Captain Brassbound"). However, *there* is not invariably found: On the table were many nice things (Books for the Bairns)

22. *O* is only used in a vocative. See page 151, Observation 1.

23. "There were no people" is wrong, "there" would be taken as weak-stressed. In: "Théré comes the train" the word has full stress of course.

24. He did not long for their presence. Not: "he did not want them" = hij had hen niet noodig.

25. Playing *near* the foot of a tree (= dicht bij).

27. "The *sorrow* of loneliness" is hardly correct, neither is "the *grief* of I." "Sorrow" and "grief" imply mental distress and are of longer duration than "sadness" or "melancholy." The latter are both applied to *moods* of the mind exclusively (Whately). See Günther "Synonyms" p. 375/376.

Good translations were received from Miss R. R., Amsterdam; F. Th. V., Kerkrade; A. E. D., The Hague, A. H., Flushing; A. H., Amsterdam; P. B., Tiel; C. A. S., Zeist.



Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before February 1st, 1920. Envelopes to be marked "Translation."

1. Het verkeer lag nagenoeg stil in de drukste straten en zelfs uit de vuile, armoedige stegen, waar de pols van een groote stad altijd koortsachtig klopt, scheen het leven bijna geweken. 2. Om twaalf uur 's middags op een somberen winterdag, gaf dit gemis aan drukte, dat overal te bemerken viel, de stad een geheimzinnig en onheilspellend voorkomen. 3. Iemand, die onbekend was met de gewoonten van het volk, had zich licht kunnen verbeelden, dat de inwoners aangegrepen waren door een panischen schrik, zooals over de menschen kwam, toen de Zwarte Dood in het land was. 4. Maar geen pest of ander schrikbeeld had de stad verlamd, de stilte was op dit uur aan alle Deutsche steden, groot of klein, eigen. 5. De verklaring was zeer eenvoudig. 6. Berlijn zat aan den middagdisch en gedurende een tweetal uren was er geen vertier.

7. Op dezen bewusten dag echter was de stagnatie van korten duur. 8. De klokken in den toren hadden nauwelijks twaalf uur geslagen, of een kanon dreunde over de loome stad. 9. Zijn nagalm werd overstemd door een tweede kanongebulder, dat luider was dan het eerste en een onmiddellijke uitwerking had op de nu zeer opgeschrikte bevolking. 10. De menschen vlogen hun huizen uit en als bij tooverslag schudde geheel Berlijn zijn flegma van zich af. 11. Uit iedere straat, iedere steeg, drong een steeds aangroeiende menigte mannen, vrouwen en kinderen, brandend van nieuwsgierigheid, op naar de Schlossplatz, waar hen het aanhoudend kanongebulder, als een brandklok, heen trok. 12. Zooals vanzelf spreekt, deden allerlei geruchten de ronde en verhoogden de opwinding, de verwarring, de vrees. 13. Al naar hun verbeelding het hun ingaf, zeiden sommigen, dat de oude koning dood was; anderen, dat de Denen, de Zweden en de Polen, afzonderlijk of gezamenlijk, het volk den oorlog hadden verklaard; in sommige straten ging het gerucht, dat er een nieuwe belasting geheven zou worden, in andere, dat de Turken in aantocht waren.

14. In werkelijkheid was de kroonprinses van een zoon bevallen en het duurde eenigen tijd, voor het nieuws, te midden van zooveel tegenstrijdige geruchten, algemeen geloofd werd. 15. Daar de gebeurtenis als van het allerhoogste belang werd beschouwd in het paleis, werd alles, wat een prachtlievende bureaucratie inviel, gedaan, om het feit te vieren. 16. Toen het volk op de Schlossplatz aangekomen was, vond het de geheele esplanade afgezet door een cordon van de lijfwacht. 17. Binnen dezen kring reden twaalf herauten, op prachtig opgetuigde paarden gezeten, heen en weer en kondigden de geboorte van den prins met klaroengeschal aan.

## Notes on Modern English Books.

### V.

#### ON THE ART OF WRITING.<sup>1)</sup>

Some months ago<sup>2)</sup> 'The Times Literary Supplement' had a very interesting leader on 'The Decay of Syntax'. The writer complained about the jargon used by many journalists, officials and literary men. The most serious vices of modern prose he considered to be: "indifference to the etymology and proper meaning of words; neglect of order and rhythm; impatience of anything that can be called inversion, love of periphrastic prepositions, a tendency to prefer the abstract to the concrete and to use nouns instead of verbs; and an indolent acquiescence in worn out phrases." He gave a few amusing instances of such thoughtless conventional writing and added some sound advice to all sinners. As usual the article was anonymous, but the reader who compares it with the lecture on Jargon, delivered at Cambridge by Sir A. Quiller Couch, will no doubt feel tempted to attribute the authorship

<sup>1)</sup> On the 'Art of Writing' by SIR ARTHUR QUILLER COUCH M. A. Cambridge: at the University Press. 1916.

<sup>2)</sup> Thursday, May 8, 1919.

of the leader to him. The alternative would be to say, that the writer in 'The Times' has learned very much from the Cambridge professor and has shown this so clearly in a great part of his essay as almost to lay himself open to a charge of plagiarism.

However this may be, both article and lecture deserve the attention not only of Englishmen, but of foreign students of English as well. The lectures were delivered in 1913—14, but have been accessible to the public since 1916, when they were collected and published in book form under the general title: 'On the Art of Writing'.

Of course not all of them are equally important for a foreigner, but the majority make extremely useful reading for him. The study of the volume may give him a better insight into the essence of literature and especially of style, it will make him look upon every day English prose with a more critical eye and teach him to distinguish jargon and journalese from beautiful or at any rate respectable prose, not only by the direct teaching contained in these lectures, but also by Sir Arthur Quiller Couch's own admirable way of writing. And incidentally the numerous allusions, quotations and comments may increase his knowledge of English literature or rub up his memory. In a short survey of each of the twelve lectures I will try to indicate more precisely what the book purports to do for the student.

In the 'Inaugural' the lecturer lays down some principles by which he proposes to be guided. He will try to refine the critical judgement rather than furnish historical knowledge and "since our investigations will deal largely with style, that curiously personal thing; and since they cannot in their nature be readily brought to rule-of-thumb tests and may therefore so easily be suspected of evading all tests, of being mere dilettantism, I propose that my pupils and I rebuke this suspicion by constantly aiming at the concrete, at the study of such definite beauties as we can see presented in print under our eyes; always seeking the author's intention, but eschewing, for the present at any rate, all general definitions and theories, through the sieve of which the particular achievement of genius is so apt to slip."

In the second lecture he urges his students to practise the art of writing themselves, instead of being satisfied with reading and admiring the great masters of style, tries to make them see why assiduous practice is desirable, nay necessary, and then contends that good prose should be accurate, perspicuous, persuasive and appropriate.

The great importance of writing well is set forth in some interesting pages, from which I quote the following lines: "Words are the only currency in which we can exchange thought even with ourselves. Does it not follow then, that the more accurately we use words the closer definition we shall give to our thoughts? Does it not follow, that by drilling ourselves to write perspicuously we train our minds to clarify their thought?"

'On the Difference between Verse and Prose' tackles a much debated question once more. Sir Arthur Quiller Couch keeps the terms poetry and verse apart. He holds, that poetry and prose are different realms, but that between them lies a debatable land, whereas between the terms verse and prose the line is much easier to draw. "Verse is memorable speech set down in metre with strict rhythms; prose is memorable speech set down without constraint of metre and in rhythms both lax and various." The allied questions: "Why should verse and prose employ diction so different? Why should the one invert the order of words in a fashion not permitted to the other?" and how is it that "when a nation of men starts making

literature it invariably starts on the difficult emprise of verse, and goes on to prose as by an afterthought?" lead to a very instructive final discussion.

The following lecture is entitled: 'On the Capital Difficulty of Verse,' which difficulty "consists in saying ordinary things, the capital difficulty of prose consisting in saying extraordinary things; while with verse keyed for high moments, the trouble is to manage the intervals, with prose the trouble is to manage the high moments." The subject is treated in a witty, spirited manner and the numerous examples make the argument perfectly clear.

The lecture is separated from its twin: 'On the Capital Difficulty of Prose' by an Interlude 'On Jargon', to which I referred above and which is inserted here to show the student first, what the author understands by "Prose", and from what kind of writing the proud appellation should be withheld.

The two main vices of jargon are its preference for vague, abstract nouns and its preference for high-flown circumlocution. A minister in the House of Commons never says: 'No,' but: 'The answer to the question is in the negative'. A journalist does not write: 'He was carried home drunk,' but: 'He was conveyed to his place of residence in an intoxicated condition'. From the work of a popular novelist the lecturer culls the following flower of style: 'I was entirely indifferent as to the results of the game, caring nothing at all as to whether I had losses or gains.' The profound thought contained in these lines might have been communicated by the somewhat simpler and much sounder sentence: 'I was careless if I won or lost'. As we have seen Sir Arthur Quiller Couch believes in the interrelation between such bad writing and shallow thinking. In this he reminds us of another Arthur, the philosopher Schopenhauer, who made a like observation long ago: "Jeder schöne und gedankenreiche Geist (wird) sich immer auf die natürlichste, unumwundenste, einfachste Weise ausdrücken — umgekehrt nun aber wird Geistesarmut, Verworrenheit, Verschrobenheit sich in die gesuchtesten Ausdrücke und dunkelsten Redensarten kleiden um so in schwierige, pomphafte Phrasen kleine, winzige, nüchterne oder alltägliche Gedanken zu verhüllen" —, etc. And of course the evil is by no means restricted to England or to our own times. Nor is Sir Arthur the only apostle in England that has raised his voice against it. Many others have done their bit, as e.g. the authors of 'the King's English', the editor of the Oxford Magazine — both cited in in the lectures — Alex. Bain, Arnold Bennett, Arthur Waugh. In our country too we are fortunate enough to have in Mr. Charivarius a powerful champion in the field against the perpetrators of jargon and many of the flowers of speech, quoted in the volume under discussion, bear a strong family likeness to those held up to ridicule by him.

But Sir Arthur does not content himself with signalling the foibles, he gives advice how to avoid them and as he is not only a critic of reputation but also a writer of novels, poems and short stories, all marked by a singularly pure and manly style, his advice surely carries weight. In the lecture on 'Some Principles Reaffirmed' he gives a few more admonitions, as: "Almost always prefer the concrete word to the abstract", and: "Generally use transitive verbs, that strike their object; and use them in the active voice, eschewing the stationary passive, with its little auxiliary is's and was's, and its participles getting into the light of your adjectives, which should be few." He then passes on to the important questions of emphasis and inter-play of vowel-sounds.

The lectures VIII and IX treat 'the Lineage of English Literature'. He tries to convince his students that "venerable as Anglo-Saxon is, and worthy to



be studied as the mother of our vernacular speech, as for a dozen other reasons which my friend professor Chadwick will give you, its value is historical rather than literary, since from it our literature is not descended." He urges the overwhelming importance of Latin, Greek, Italian and French influences: "We English have had above all nations lying wide of the Mediterranean, the instinct to refresh and renew ourselves at Mediterranean wells," and for three reasons commends the patient study of Greek and Latin authors, in the original or in translation, to all who would write English. Finally he says, that "were this University to limit me to three texts on which to preach English literature to you, I should choose the Bible in our Authorised Version, Shakespeare, and Homer, though it were but in a prose translation. But Homer would — because he most evidently holds the norm, the essence, the secret of all — rank first of the three for my purpose."

The following two lectures are on: 'English Literature in our Universities', and give a good deal of information in a very pleasant witty way. The book winds up with a lecture on Style from which I quote a few passages that throw some light on the author's literary principles:

'Though personality pervades style and cannot be escaped, the first sin against style as against good manners is to obtrude or exploit personality. The very greatest work in literature — the Iliad, the Odyssey, the Purgatorio, The Tempest, Paradise Lost, the Republic, Don Quixote — is all:

Seraphically free  
From taint of personality.

So far as Handel stand above Chopin, as Velasquez above Greuze, even so far stand the great masculine objective writers above all who appeal to you by parade of personality or private sentiment . . . . As technically manifested in Literature (style) is the power to touch with ease, grace, precision, any note in the gamut of human thought or emotion. But essentially it resembles good manners. It comes of endeavouring to understand others, of thinking for them rather than for yourself — of thinking, that is, with the heart as well as the head."

A. G. v. K.

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The *Times Lit. Suppl.* of Nov. 27 states that the Cambridge University Press will soon publish a companion volume to the book here reviewed, viz. "The Art of Reading," by the same author. — Ed.

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## Reviews.

*The Monthly Chapbook*, No. 2, Vol 1. August 1919: Decoration in the Theatre. A Lecture by Albert Rutherson. — Published by the Poetry Bookshop, 35 Devonshire Street, Theobald's Road, London, WC. 1. 1/- net.

I quote from the 'Foreword':

"The lecture which is herein published was written in the latter months of 1914, before the war had made impossible those normal activities of work and peaceful effort which were then our daily life . . . . .

In speaking of decoration as applied to the Art of the Theatre, it was impossible to avoid mention of the German and Russian Theatres in comparison with our own; in those early days of the war no apology was needed for the mention or discussion of aesthetic values, where they touched on German Art . . . . .

To-day, coming back to my work with a fresh and open mind, after having voluntarily played my own small part as a soldier, I have earned, I feel, the right to emphasise that which I wrote in all good faith and sincerity in days when the joy of my artists' world seemed to outweigh all other considerations . . . . .

No word of the original text has been altered by me to-day; written as it was at a period when I was working in the Theatre, striving for the fulfilment of principles I



had come to believe in, hoping for fine results which the experiments of the few true workers had begun to justify, I feel very strongly that what was a crying need in our Theatre then is no less a one at the present time."

The lecture is well written and carries conviction. As E.S. is a paper for teachers I recommend it to the notice of every one who, not content to merely *know*, would like to influence the rising generation. In Holland, too, things theatrical could do with a deal of mending.

*The Monthly Chapbook*, no. 3, Vol. 1. Sept. 1919: Poems Newly Decorated. — Published by the Poetry Bookshop. Price One Shilling Net.

*Rhyme Sheets*: Second Series. Nrs. 1—10. Same Publisher. Price?

I review these two publications together, as, with a very few exceptions, they are practically identical, except for the fact that the illustrations of the *Rhyme Sheets* are coloured, whereas those of the *Chapbook* are in black and white. These illustrations make the impression of woodcuts, most of them are quaint and purposely naïve, some of them are weird, and all of them are clever. Those by Lovat Fraser make the strongest appeal to me, owing to their economy of means combined with a maximum of poetical or dramatic effect, as in the case of No. 1, *Vespers*, T. E. Brown's wellknown little jewel ('O Blackbird what a boy you are!') and No. 7, *The Parting*, by Michael Drayton: 'Since there's no help, come let us kiss and part....' In No. 9 the shrouded figure of a futuristic Melancholy by Rupert Lee, is strongly reminiscent of a polar-bear trying to stand upon his hindlegs.... And the row of roosting hens in the tail-piece — they ought to have been black, with white contours, and not the reverse — has been mistaken, by several persons of my acquaintance, for a snail's house, a Pierrot's cap, or for a cornucopia....

Several 'sheets' are open to a serious objection: they suffer from lack of unity. The drawings are often out of proportion to the space occupied by the poem, producing a 'straggling' effect. If this should be in keeping with the seventeenth-century character of the things, would it be sacrilege to try and improve upon tradition a little?

*The Monthly Chapbook*, No. 4, Vol 1. Oct. 1919: Some French Poets of To-Day. A Commentary with Specimens by F. S. Flint.

F. S. Flint is an authority on the subject of contemporary French poetry and the haul of his net has brought to light a mass of beautifully glimmering and glittering fishes, or rather: has drawn them into our ken. Likewise some weird octopuses. Are they aberrations of Art, or vagaries of artists, or — *fumisterie*? Let us do what Mr. Flint evidently does: look upon them as curios, forming a mere fraction of a very solid output.

WILLEM VAN DOORN.

*The London Mercury*. Edited by J. C. Squire. Vol. I, No. 1. Nov. 1919. Windsor House, Bream's Buildings, London EC. 4. 2/6 net. 30/- per annum.

A new literary periodical. which is to combine creative writing with criticism. It should rank high among its contemporaries, judging from the names that appear in the list of contributors. The first number includes an article on George Eliot by Mr. Edmund Gosse, who gives reminiscences and appreciations, and a sort of symbolic Arabian Night story by Robert Nichols, which does not appeal to me. The second number, which has not come to hand at the moment of writing, appears to contain contributions by George Saintsbury and Joseph Conrad.

[Several reviews have to be held over. — Ed.]

Z.

## Books.

[This section will not be continued in our next volume.]

**Wanted:** *Bain*, A Higher English Grammar; *id.*, Companion to the Higher English Grammar; *Poutsma*, Grammar of Late Modern English, part I complete, cloth; *Trautmann*, kleine Lautlehre, bound; *Sweet*, Sounds of English. Apply to J. W. Haverkamp Wzn., 16 Adastraat, Almelo.

# Bibliography.

## POETRY, FICTION, DRAMA.

*Georgian Poetry* 1918—1919. Edited by E. M. Fourth series. The Poetry Bookshop, 6/— net.

*Reynard the Fox.* A Poem. By JOHN MASEFIELD, Cr. 8vo., 5s. net. (Heinemann.)

This poem describes a fox-hunt, from the beginning of the gathering of the meet to the return of the hounds to kennel after dark. The second half of the poem describes the finding and running of the fox over a rough and mixed English hunting country, partly woodland and partly downland.

*Twenty-three Selected Poems* by WILFRED WILSON GIBSON.

The Westminster Classics Series.  $6\frac{3}{4} \times 3\frac{3}{4}$ , 48 pp. Athenæum Literature Department 6d.

*The Collected Poems* of LORD ALFRED DOUGLAS.

Martin Secker. 7/6 net.

*The Owl.* A Quarterly Miscellany. No. 2. Secker. 10/6 net.

Text by: Maurice Baring, Max Beerbohm, Edmund Blunden, W. de la Ware, John Freeman, Robert Graves, Vachel Lindsay, Robert Nichols, Edgell Rickword, Siegfried Sassoon, Edward Shanks, J. C. Squire, H. M. Tomlinson, W. J. Turner.

Pictures by: Pamela Bianco, Ernest Grisct, Rockwell Kent, Edwin Lutyens, John Nash, Nancy Nicholson, William Nicholson, Derwent Wood.

*The War Poems* of SIEGFRIED SASSOON. F'cap 8vo., 3/6 net. (Heinemann)

All the war-poems in Mr. Sassoon's two earlier novels and some new ones are here brought together.

*Selections from Swinburne.* Edited by EDMUND GOSSE, C. B., and F. J. WISE, 8vo. Heinemann. Cloth, 6/— net.

The only selection from Swinburne's poetry now obtainable and one which contains the poems most representative of his genius.

*Rudyard Kipling's Verse.* 1885—1918. Inclusive Edition. 3 vols. Hodder & Stoughton. £3 3s. net.

*September.* By FRANK SWINNERTON.  
Methuen, 7/— net.

*Poor Relations.* By COMPTON MACKENZIE.  
Martin Secker. 7/6 net.

*Time and Eternity* by GILBERT CANNAN.  
Chapman & Hall. 8vo. 7s. net.

*The Anatomy of Society* by GILBERT CANNAN. 8vo. Chapman and Hall 5/—.

*The Saint's Progress.* By JOHN GALSWORTHY.  
Heinemann. 7/6 net.

*Cousin Philip* by Mrs. HUMPHRY WARD.  
Collins. 7/— net.

*Maureen.* By PATRICK MACGILL. Herbert Jenkins. 7/— net.

*Celt and Saxon.* By GEORGE MEREDITH. Standard Edition. (Reprint.) VI + 297 p.p. Constable 7/6 net.

*Greene's Groats-Worth of Wit, Bought with a Million of Repentance.* Describing the folly of youth, the falsehood of makeshift flatterers, the misery of the negligent and mischiefs of deceiving courtesans. Written before his death, and published at his dying request. 83 p.p. Oxford: Blackwell. 5/— net.

*A Treasury of English Prose.* Edited by LOGAN PEARSON SMITH. Constable. 6/— net.

*Hearlbreak House, Great Catherine, and Playlets of the War.* By BERNARD SHAW. XLIX + 260 p.p. Constable 7/6 net.

*Sacred and Profane Love.* By ARNOLD BENNETT. A play in three acts. Chatto & Windus. 8vo. 3/6 net.

## LETTERS, CRITICISM, ESSAYS.

*Letters of Anne Gilchrist and Walt Whitman.* Edited and with an Introduction by THOMAS B. HERNED. T. Fisher Unwin. Cloth, 8s. 6d. net.



*Contemporaries of Shakespeare.* By ALGERNON CHARLES SWINBURNE. Edited by EDMUND GOSSE, C. B., and T. J. WISE. Crown 8vo. Heinemann. 7s. 6d. net.

A collection of essays on the Elizabethan dramatists. The material has been collected partly from old periodicals, partly from manuscripts purchased by Mr. T. J. Wise from Watts-Dunton. It makes a companion volume to "The Age of Shakespeare," and, as Mr. Edmund Gosse says in his Preface, it is important enough to enable us to view for the first time the main outlines of the great work on Elizabethan literature which Swinburne always planned to write.

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